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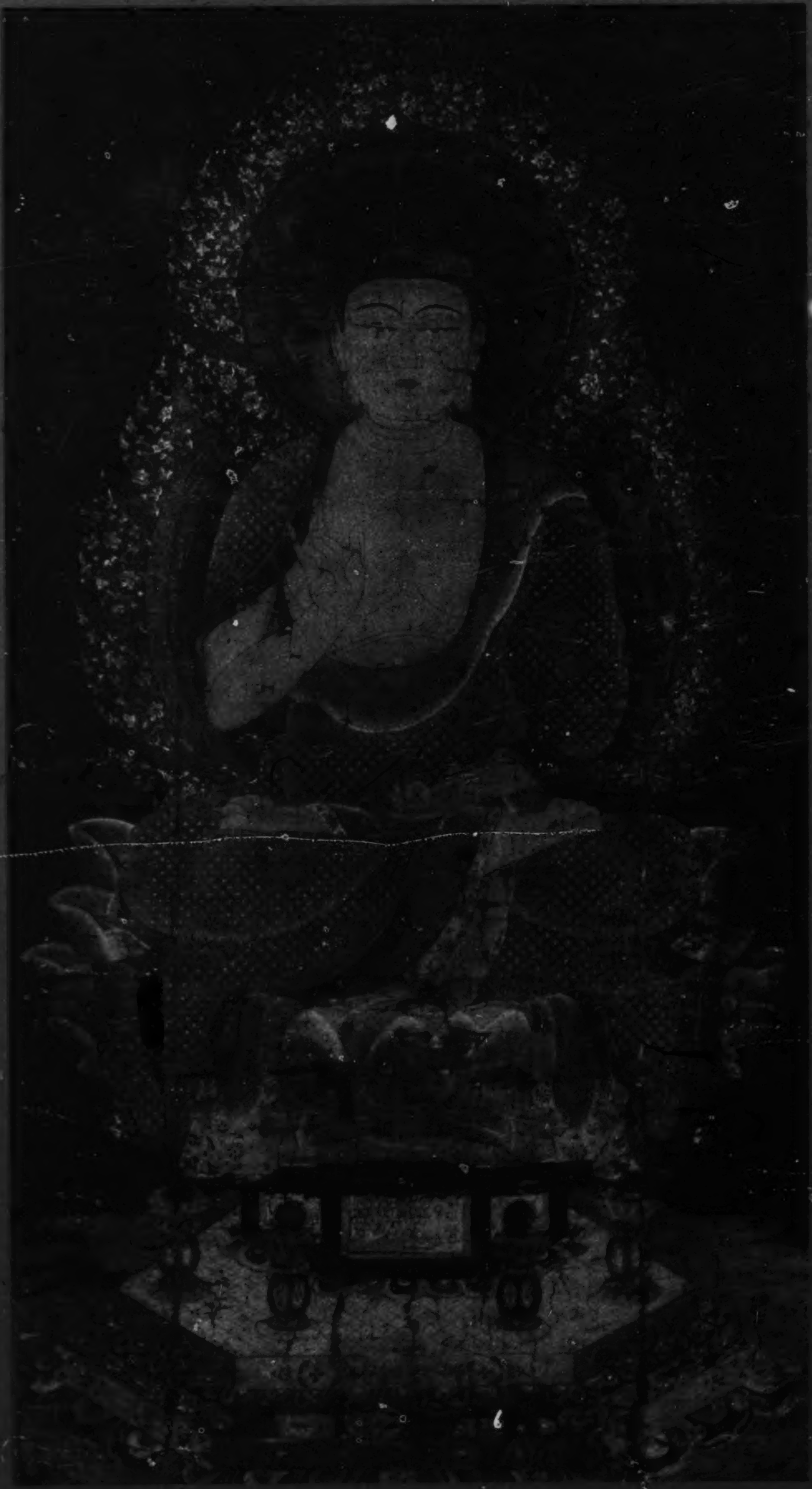

ART TREASURES FROM JAPAN

THE ARTS COUNCIL 1958

ART TREASURES FROM JAPAN

AN EXHIBITION

OF PAINTINGS AND SCULPTURE

THE VICTORIA AND ALBERT MUSEUM

2 JULY TO 17 AUGUST

THE ARTS COUNCIL 1958

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FOREWORD

Ever since the magnificent exhibition of Japanese art was shown in the United States of America in 1953 it has been the hope of the Arts Council that they might have the privilege of arranging an exhibition of similar quality in this country. When, therefore, after a visit to Japan, M. Georges Salles, lately Directeur des Musées de France, suggested that Great Britain should be one of four countries to welcome such an exhibition to Europe, the Council gladly accepted the offer. At first it was proposed to send far fewer paintings and sculptures than were sent to America and to include a selection of pottery, lacquer and other *objets d'art*; but the organizing committee made a special plea that as the early paintings and sculpture were quite unknown to the public in this country these should be allowed to come. The request fell luckily on the sympathetic ears of Professor Yukio Yashiro—whose regrettable ill-health makes it impossible for him to accompany the exhibition—and the Japanese authorities generously agreed to revert to the original conception. The result is a collection even finer than the famous exhibition of Japanese art held in Berlin in 1939 and an assemblage of works the like of which has not been seen in recent years in Japan itself. Its richness and its quality may be gauged from the introduction written by Mr William Watson of the British Museum, who has also translated the catalogue and given invaluable help in many ways.

The exhibition has been organized in Japan under the patronage of Their Imperial Highnesses Prince and Princess Takamatsu. The honorary committee consisted of the Prime Minister of Japan, the Ministers of Foreign Affairs, Finance and Education, and His Excellency the Japanese Ambassador in London, Mr Katsumi Ohno. The exhibition has been sponsored by the National Commission for Protection of Cultural Properties, for the Government of Japan. The members of the Commission are Mr Yahachi Kawai (Chairman), Professor Yukio Yashiro, Mr Moritatsu Hosokawa, Mr Yoshikazu Uchida and Mr Teiichi Kawakita. The planning and arrangement of the exhibition have been carried out by Dr Kiichiro Kanda and Mr Ichimatsu Tanaka, Heads of the Japanese exhibition delegation, and their colleagues whose names are given on p. 5. We offer our grateful thanks to all those mentioned above for making the exhibition possible, and to His Majesty The Emperor of Japan and the galleries, temples and private owners who have lent their treasures and whose names are listed on p. 61. M. Philippe Erlanger and M. François Gobin, Director and Deputy Director respectively of the Association Française d'Action Artistique, have been responsible for the co-ordination of the arrangements for the exhibition in Paris, London, The Hague and Rome. Mr Hideki Masaki, First Secretary at the Japanese Embassy in London, has given us much help. The Arts Council is most grateful for the enthusiastic co-operation of Mr Trenchard Cox, Director of the Victoria and Albert Museum, of Mr Terence Hodgkinson, Keeper, and of Mr H. V. Percival in all the necessary arrangements for displaying the exhibition in the Museum galleries. We have called many times on Mr Basil Gray, Keeper of the Department of Oriental Antiquities at the British Museum, for valuable advice.

PHILIP JAMES

It is extremely gratifying to us that the projected Japanese Art Exhibition in the capitals of France, England, the Netherlands and Italy has finally become a reality. This enterprise is the result of a keen desire evident in these countries and an eagerness on the part of the Japanese people to participate in international cultural activities.

The choice of our exhibits, after due consideration had been given to their fragile nature, was made after careful consultation between various experts. Special permission has been given to us by the Imperial Household and by temples and shrines, to lend their precious treasures, and the selection and organization of the exhibition have been planned in full agreement with the participating countries. We are pleased that all the 143 art objects presented here are specimens of the highest quality that Japan is able to send abroad at the present time.

The exhibition is to be shown for one year beginning in the spring of 1958 at the following institutions in turn: Musée National d'Art Moderne, Paris; the Victoria and Albert Museum, London; the Gemeente Museum, The Hague; and the Palazzo di Esposizione, Rome.

Now that Japan has been admitted as a member of the United Nations Organization, it is felt to be a matter of the greatest importance for her to draw closer in friendship with her fellow UNO members. The development of an understanding of our country through works of art, which illustrate the cultural history of Japan, should be an important means of strengthening a lasting mutual friendship. Beauty unites all humanity. We shall be most happy if this exhibition helps to establish closer international goodwill, and eventually contributes to world culture.

YAHACHI KAWAI
Chairman
National Commission for Protection of Cultural Properties

Tokyo,
January 1958

THE JAPANESE EXHIBITION DELEGATION

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PREFACE

BY WILLIAM WATSON

Of the ninety-five exhibits lent by museums, temples and private owners in Japan, twenty-five are 'national treasures', i.e. belong to the top category of protected objects; and forty-nine are scheduled in the second class. In date they range from the clay figurines of the second millennium BC to the painting in traditional style practised in the present century in conscious opposition to the encroachment of western styles and methods. The exhibits are sufficiently varied in character and spaced in time to give a vivid impression of the historical development and of the recurrent interplay of Chinese influence and powerful national bias. By its breadth and quality the exhibition affords an opportunity unprecedented in this country for becoming acquainted with the best of the representational art of Japan, and for correcting the conventional western view of a decorative art issuing mainly in exquisite craft.

The exhibition is particularly strong in the Buddhist painting of the late Heian (XI–XIIth centuries) and the Kamakura periods (XIIIth and XIVth centuries): the hanging scrolls of Ishana-ten and Nit-ten (No. 1) of the Buddha Śākyamuni (No. 3), of the scene of the Buddha's death (No. 8), of Fugen Emmyo (No. 4), and of the Procession of Amida and his host descending from Heaven (No. 11) are among the finest of the kind. They illustrate the art of esoteric Buddhism and of the popular Amida cult. The styles grouped under the term Yamato-e, the Japanese style *par excellence*, which owes little more than its remote initial inspiration to Chinese example, are represented by eleven works; paintings combined with text in the Heian courtly manner (Nos. 16 and 17); satirical scrolls of animal pictures in lively linear style reminiscent of some grotesque marginal illustrations in XIVth century manuscripts in the west (Nos. 19 and 20); admonitory representations of the torments of hell remarkably echoing some Christian subjects (Nos. 21 and 22); narrative lives of sainted priests drawn with effortless freedom in dramatic surroundings or against a continuous gentle landscape of thoroughly Japanese aspect (Nos. 24 and 25). The portraits include the famous XIIth century painting of Fujiwara Mitsuyoshi (No. 39), and, from the early XIXth century when European techniques were beginning to arouse interest, studies for a portrait by Watanabe Kazan (1793–1841), the patriot whom imprisonment on political grounds brought to suicide (No. 42).

The ink painting of the XIVth and XVth centuries holds a special interest in terms of far eastern painting as a whole, for it springs directly from the Chinese tradition of Sung and early Ming times. Such painting, whether from China or Japan, is poorly represented in our European collections, and then by paintings often beset with doubts of date and authorship. The Japanese examples included in this exhibition are remarkable for being authenticated by traditions connecting them with the collections of the Ashikaga Shōguns for whom they were executed. We are specially fortunate in seeing some of the most celebrated works of the school—the work of such masters as Shūbun (Nos. 31 and 32), Kanō Motonobu (No. 36) and Sesshū—the last reckoned the greatest exponent of the style. Sesshū's Winter Landscape (No. 33) and his panoramic landscape of Ama-no-Hashidate (No. 34) are two of the most valued paintings in Japan. The survival of an inspired ink tradition into relatively recent times is shown in examples of the work of Uragami Gyokudō (1745–1820) (Nos. 59 and 60) and Tomioka Tessai (1836–1924) (No. 63), in whose hands this medium served the most original and individual invention, entirely free from the academicism which enfeebled Chinese painting after the XVIIth century. In the magnificent screen of Pines (No. 46) and the hanging scroll of Monkeys (No. 47) by Hasegawa Tōhaku (1539–1610) the ink technique interprets a vision and sentiment which are peculiarly Japanese. An ink picture of Wild Geese and Reeds (No. 48) is by Miyamoto Musashi (1584–1645), a celebrated fencer who professed to apply the methods of Zen philosophy as much to his painting as to his swordsmanship.

The decorative style of the Momoyama period (1573–1615) is seen in the painted *fusuma* (sliding door panels) by Kanō Mitsunobu (No. 43) and Kanō Sanraku (No. 44), and in fan-shaped paintings by the incomparable Tawaraya Sōtatsu (No. 53). This will be more familiar ground to the European spectator accustomed to visualize Japanese art in terms of lacquer and porcelain; and with the XVIIth century screens of dancers (No. 49) and genre scenes (No. 50) he will feel himself on the threshold of the Ukiyo-e school of wood-cut prints, through which a far-eastern influence entered European painting.

Considerations of bulk and fragility necessarily limited the number and variety of the sculptures included in the exhibition. The earliest period of Buddhist sculpture is represented by a bronze Buddha image of the early VIIth century (No. 74). Its primitive unsculptural form contrasts strangely with a finished execution testifying to the technical gift of Japanese craftsmen even in this early period. The heroic naturalism of the VIIIth–IXth centuries, inspired from the T'ang sculpture of China, is seen in a life-sized standing figure of Yakushi, the Bodhisattva of Healing (No. 82), from the Gangō-ji temple in Nara. The XIIIth century portrait statue of Uesugi Shigefusa (No. 92) is one of the rare examples of secular subjects. This piece and the wooden masks used in the Buddhist *gigaku* drama (Nos. 79–81) are outstanding examples of the Japanese carver's talent for strong characterization, although in the latter the features are exaggerated to the point of caricature.

HISTORICAL INTRODUCTION

The greater part of the prehistoric period, reaching back perhaps as far as the second millennium BC and lasting approximately until the beginning of our era, is termed Jōmon, after a style of decorating by impressions of twisted cords (Jōmon) which is found in much of its pottery. The second prehistoric period is called Yayoi, after the district of that name in Tokyo where its remains were first identified by the American archaeologist S. Morse.

Jōmon Period

The Jōmon culture is generally classed as neolithic, although the hunting and fishing tribes who were its bearers had not advanced beyond a food-gathering economy. They chipped and polished stone, worked bone, horn and wood and made by hand a type of pottery resembling that found at an equally early period in the coastal region of Siberia. In its primitive technique and its corded decoration it represents the easternmost extension of a broad tradition stretching from the British Isles across the whole of northern Asia. The Jōmon culture spread over the whole of Honshu, its remains most abundant in the north of the island, where it survived later than in the centre and south. In its various stages it produced vessel forms and ornament of striking originality. The clay figurines made in the Jōmon period are presumed to have had some rôle in primitive religion, the form of which can only be guessed at. The sex, whenever it is clearly suggested, is female. The earliest of them are naïvely naturalistic and unadorned. Gradually they are elaborated, parts of the body being distorted and flattened and the surface covered with patterns in shallow or deep grooved lines, resembling a summary indication of clothing. The features and hair are treated decoratively (No. 67). In an extreme form of this stylization the ornament is varied by the contrast of incised pattern and burnished areas corresponding to different parts of the body and costume.

Yayoi Period

Although the Jōmon continued later in the north of Honshu (in the Aomori region well into the first millennium AD) it was replaced in the south and centre by a cultural tradition which formed in Kyushu under influences from the mainland. This Yayoi culture marks the first transference to Japan from the China coast and the Korean peninsula of basic techniques of civilization: agriculture, the potter's wheel and kiln and the sporadic use of bronze and iron.

Period of the Great Tombs (*IIIrd–VIth century*)

The complex defined as Yayoi culture was of short duration. From the IIIrd century onwards agriculture spread rapidly and contacts with Korea increased. In the plain of Yamato (south-east of Osaka) a form of political state was founded, and the appearance of great tumuli heaped over the graves of eminent persons, following the Korean custom, is taken as marking the beginning of a new era. To strengthen the sides of the tumuli clay cylinders, or *haniwa*, were set around the perimeter at short intervals. In the VIth century AD the practice arose of decorating the top of the *haniwa* with models of warriors or women (Nos. 69, 70, 71), or animals such as deer, dogs, horses, monkeys (Nos. 72, 73). There is a later tradition, not necessarily trustworthy, that these images were made as substitutes for retainers and animals once buried alive at a grand funeral. Perhaps a distant inspiration came from the sculpture set up at Chinese tombs. In spite of a primitive technique in which rolls of clay are worked with a knife or bamboo spatula, some of the *haniwa* have a directness and vivacity which appeal to the modern taste for the primitive.

Asuka Period (538–645)

The Japanese imperial house, established in its court in Yamato, maintained close relations with the three Korean kingdoms of Koguryo, Paiktche (Kudara) and Silla, which throughout the VIth century were rivals for the control of the peninsula. In the complicated diplomacy of the time the court of Yamato supported Paiktche, and from this kingdom received in 538 the first Buddhist scriptures and images known in Japan. Attracted by the new religion, specially by its promise of protection for the realm and the person of the sovereign, the rulers of Yamato invited Korean monks and craftsmen to settle in Japan, and welcomed immigrants from China. At the end of the VIth century the prince Shōtoku Taishi, regent of Yamato in the name of his aunt the Empress Suiko, was converted to Buddhism. Chief among his many pious works was the foundation of the Hōryū-ji. The largest image of this temple, still preserved there, is the Śākyamuni Trinity in gilded bronze, the central image of the Kondō (Golden Hall), which was dedicated in 623 in fulfilment of a vow made by Shōtoku. It is the work of Tori, the grandson of a Chinese immigrant. The bronze Buddha from the Tokyo Museum (No. 74) is similar in style.

These earliest images are in a style derived from the Buddhist art of the northern Wei dynasty of north China (386–535). Inherited through Korea it appears in Japan as an individual creation in the hands of the Tori school of sculptors. The models, even for the large figures, were no doubt small transportable images. The frontal pose of the forms (No. 75), the large heads and hands, the 'archaic' smile and the symmetrical stylization of draperies are taken over and interpreted with an intensity and sweet clear line that are characteristic of the Asuka vision. The bronze was cast by the *cire perdue* method. The rapidly acquired mastery of this medium demonstrates the technical gift which is the birthright of the Japanese.

Continental influence made itself felt equally in painting, as appears from texts recording the names of several foreign artists who came to settle in Japan. One work survives: the reliquary of lacquered wood called the Tamamushi no Zushi. It is decorated with paradise scenes and illustrations of *Jātaka* (former lives of the Buddha) in a style still close to that practised in China about a century earlier.

Nara Period (645–793)

In the middle of the VIIth century the Japanese were drawn into the orbit of the great T'ang dynasty of China and established relations with the court of Ch'ang-an. Despite the dangers of the voyage, ships left Japanese ports for the Chinese coast at frequent intervals. These embassies were swelled by numbers of monks, scholars and craftsmen bent on acquiring the fruits of Chinese culture in the land of its origin. Chinese methods of government inspired an administrative reform in Japan which strengthened the central power and enabled it to extend its authority over most of the archipelago. In 710 the new capital at Nara was inaugurated, its street-plan an imitation of the chequer-board lay-out of Ch'ang-an. Nara was to remain the seat of the imperial government and the artistic and cultural centre of Japan until the end of the VIIIth century.

Now Buddhism was all-powerful. Numerous sects were established in Nara or its vicinity. The emperor Shōmu, a fervent Buddhist, ordered a temple to be built in each province, all of them being subordinated to the Tōdai-ji, the imperial foundation in Nara which housed the colossal bronze statue of Vairocana Buddha.

The Tōdai-ji and the other temples of the capital were filled with images of the Buddhist divinities, in bronze or wood as before, or in the newly adopted media of clay or lacquer (*kanshitsu*). Much of the statuary is still preserved. In the Yakushi-ji, Tōdai-ji and Kōfuku-ji may be observed the development of a style which, under T'ang influence, gradually increases its range of expression and approaches an ideal of heroic naturalism. A fine tense energy of attitudes and movements is matched with the strong character of the features, whether these depict the tranquil or the ferocious mood.

Owing to their large size and fragility none of these typical Nara statues could be included in the loan exhibition. Something of their style is reflected, however, in the gilt bronze Kannon from the Hōryū-ji (No. 77) and in the *gigaku* masks (Nos. 79, 80, 81). The latter illustrate the Japanese carver's gift, present from the earliest times, for powerful characterization in a style approaching caricature.

The influence of the fully developed T'ang style is to be seen in a series of statues set up in the later VIIIth century in the Tōshōdai-ji, a temple founded by the Chinese monk Ganjin. The wooden images carved in the workshop of this temple have the massive proportions and generous draperies of their Chinese models. With the exception of the hands and forearms the figure exhibited (No. 78) is carved from a single block.

The famous murals in the Kondō of the Hōryū-ji, executed in the latter half of the VIIIth century, show that the art of religious painting was no less advanced. The iconography of these murals and their manner of combining line with colour modelling reveal them as heirs to a tradition which began in India and passed eastwards through Central Asia, flourishing in China in the Sui and T'ang periods. The Chinese influence is equally present in such works as the silk painting of Kichijōten, the Goddess of Good Fortune, preserved in the Yakushi-ji; in the screen of Ladies Beneath Trees, and in the decorated boxes and musical instruments in the Shōsōin. This last is a store house in the grounds of the Tōdai-ji in which the personal collections of the emperor Shōmu have been preserved since the middle of the VIIIth century.

Heian Period (794–1184)

In 794 the court moved from Nara to a new capital, Heian-kyō or City of Tranquil Peace, the modern Kyoto, built on a similar Chinese plan. Whereas in the Nara period contacts were made with China chiefly by the mediation of the Buddhist Church, in the IXth century the Japanese nobility was increasingly attracted to the study of Chinese art and literature.

Two new Buddhist sects professing esoteric doctrines, the Shingon and Tendai, were introduced into Japan at the beginning of the century, their large pantheon of divinities with an elaborately prescribed iconography giving rise to a fresh crop of paintings and sculptures in styles related to the late T'ang of the continent. Wooden images carved from single blocks, massive and heavily draped in the manner of the Tōshōdai-ji workshop but with a more austere and commanding air, were set up to advertise doctrines in which the Bodhisattvas are conceived more explicitly as symbols of spiritual powers. (Nos. 82, 83.)

The native Shintō religion had hitherto represented its divinities symbolically by sword and mirror. Now for the first time its gods were occasionally personified in imitation of the Buddhist practice (No. 84).

The few paintings which survive from this period still follow the Chinese T'ang models (Nos. 1, 2).

In the Xth century the decline of T'ang power led to a cessation of diplomatic intercourse with the Japanese. The aristocracy of Yamato now felt itself politically and culturally mature and less dependent on imitation of the foreigner. Noblemen ruled the court, assumed power in the emperor's name and exercised an enlightened patronage over the arts. The period from the end of the IXth to the middle of the XIIth century is often termed Fujiwara from the name of the noble clan who governed during this time. For almost three centuries Japan was isolated from the continent to an extent not repeated before the advent of the Tokugawa shōgunate. The styles and tastes implanted by the direct imitation of China were now developed in a more independent spirit and a national art was fostered by the court and the aristocracy.

In preference to the complicated ritual and imagery of the esoteric sects, the aristocrats favoured the cult of Amida (Amitābha), the Buddha who promises to receive into his Western Paradise all those who invoke his name. The sentiment surrounding the Amida cult answered to an artistic sensibility which was delicately sensuous, unstriving, nostalgic. In 1053 the chief Fujiwara minister, Yorimichi, designed the Phoenix Pavilion (Hōōdō) of the Byōdō-in as an image of paradise. The pavilion is reflected in the lotus pond in front of it. Inside, the great lacquered and gilded wooden image of Amida by Jōchō is surrounded by a host of heavenly beings: bearers of offerings, musicians, praying priests, all borne aloft on clouds (No. 85).

In the Amida the powerful canon of XIth century sculpture is attenuated by a new elegance, and Jōchō employs a new technique: instead of a single block the wood for the carving is assembled from a number of small blocks, a large hollow being left inside. This method became the established practice from the mid-XIth century onwards. Jōchō and his pupils founded a workshop in Kyoto.

The images were coloured in much the same manner as the paintings, even to the application of cut gold leaf. While this interest in refinement of detail and enrichment of surface flattered courtly taste, it inevitably dulled the eye to plastic expression and tended to produce a more shallow, graphic treatment of the forms.

The same trend of taste is observed in painting. The Buddhist divinities are represented with grace and delicacy, their rich garments and ornaments decorated with small-scale motifs in contrasting colours set off with applied gold thread and foil (Nos. 3, 4, 5).

For long past the imperial palaces and houses of the nobility had been decorated with wall-paintings and painted screens (*byōbu*) depicting profane subjects adapted from Chinese painting. In the Xth century these Kara-e (paintings in the Chinese manner) are varied by the introduction of *meisho*, pictures of favourite landscape scenes in Japan. In paintings of the four seasons the rounded hill tops surrounding Kyoto come to replace the craggy peaks and narrow valleys of the Chinese convention. Other subjects are taken from the nascent literature of Japan: the native poetry and novel were now flourishing and works circulated in manuscript on fine coloured and gilded paper. Illustrations came to be added to the manuscripts, and so a new genre was founded, the Yamato-e, or painting in the national style.

The decorated manuscripts were bound in album form, or, more frequently, made into long horizontal hand-scrolls in which the calligraphic text alternated with the illustrations. These *e-makimono* survive mostly in fragments. Earliest among them are copies of the Genji Monogatari dated to the early XIIth century. These illustrations of the most celebrated of the novels—an XIth century work by the imperial lady-in-waiting Murasaki Shikibu—were probably executed by the painters of the imperial painting studio (*e-dokoro*). Painting of this kind became a court fashion, the amateur artists being helped sometimes by the provision of printed outlines. In their hands illustration, profane and irrelevant but most sensuously beautiful, might be added to the text of a favourite Buddhist scripture (Nos. 16, 17). In these pictures of aristocratic life and sentiment the perspective is panoramic, the roofs being removed (*fukinuki-yatai*) to reveal the scene within, the angle and scope of vision manipulated to impart an impression of dream-like detachment. The faces receive a characteristic summary treatment, a line for the eye and a hook for the nose (*hiki-me kagi-hana*). The pictures are outlined in ink (even over a printed outline) and coloured brightly with thick layers of pigment.

The term Yamato-e embraces other classes of illustration besides the aristocratic paintings. In the Kōzan-ji are preserved lively line pictures of animals intended as satire on human activities, the work of monks painting in a playful spirit not unknown in contemporary manuscript decoration in the west; and other categories of scroll painting are extant from the succeeding Kamakura period.

Kamakura Period (1185–1337)

The Fujiwara rulers, by inclination scholars and aesthetes, eventually lost touch with the realities of government, and their luxury threatened to ruin the country. In the middle of the XIIth century rebellion broke out and two factions fought for supreme power in a long series of bloody battles. The party of the Minamoto finally triumphed in 1185. Its leader Yoritomo established a military government or *bakufu* at Kamakura, a short distance south of Tokyo. A new class had come to power. At first they appear more austere, lacking the aristocratic refinement. Their military leaders were anxious to make good the damage caused in the civil war. The great temples of Nara, half-destroyed in 1180, were restored. A new architectural style was introduced from China. The sculptors Unkei and Tankei and their followers professed a return to the style of the Nara age, but were none the less influenced by the Sung sculpture of China. The forms of the VIIIth century are copied with a sharpened naturalism and a more earthy vitality (Nos. 90, 91). But the truly creative phase of this revival was of short duration. Soon the sculpture became repetitious and enfeebled. From the XIVth century onwards the best work is that of the carvers of masks for the Nō play. In it the protagonists dance and sing wearing masks of appropriately subtle or emphatic expression (Nos. 93, 94, 95).

Buddhist painting of the Kamakura period is drier and more animated than hitherto, but still remains within the canons established in the Heian epoch. The setting is often landscape deriving from the Yamato-e tradition. The graceful procession of Amida and his host descending from heaven to receive the souls of the faithful at death, is shown moving over the hills and fields in the vicinity of Kyoto. In secular painting the influence of Yamato-e is predominant. Alongside the illustrations to novels appear scrolls depicting legends of the foundation of Buddhist and Shintō shrines (No. 23), the lives of sainted monks (Nos. 24, 25), pictures of hell and the sufferings of the damned, of the pestilence and calamities attendant on civil war. The scrolls now dispense with text altogether, and the picture narrative flows in a continuous stream across a background of landscape or buildings; it is vigorous, naturalistic, wittily resourceful. The influence of Sung painting may be seen in the passages of landscape. The secular portraiture of the period, in painting and sculpture, aims at a similar naturalism.

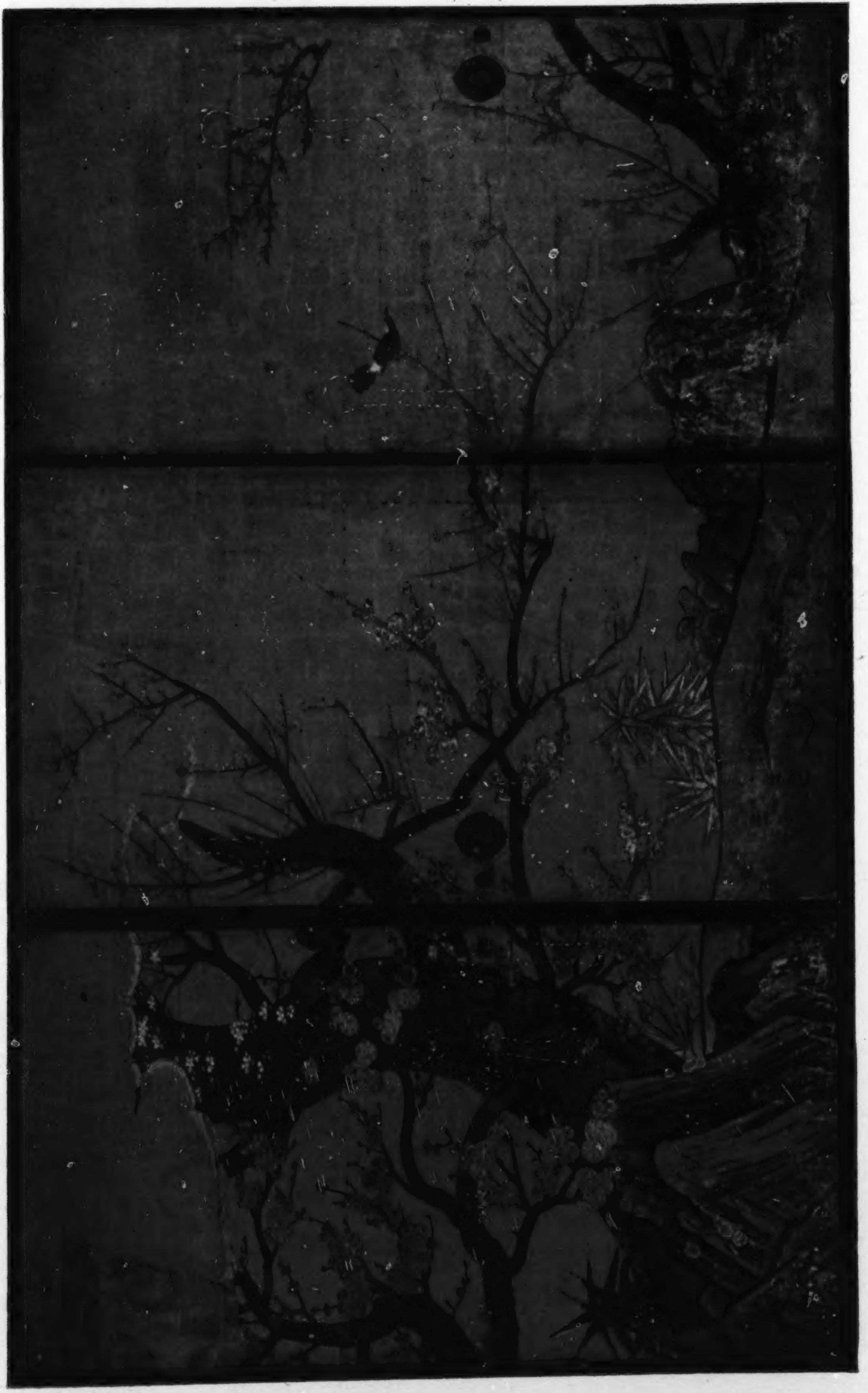
Muromachi Period (1338–1573)

In the course of the XIVth century military factions again divided the country. Final victory fell to the Ashikaga party, whose leaders thereafter took the title of Shōgun (commander-in-chief) and professed to rule in the name of the emperor. Their headquarters were established in the Muromachi district of Kyoto, where the emperor continued to reside. The Ashikaga, all pretence of military stewardship soon cast aside, appear in the character of absolute rulers no less interested in the arts than their predecessors. In the imperial capital they built elegant pleasure houses (Kinkaku-ji, the Golden Pavilion, and Ginkaku-ji, the Silver Pavilion) where they could withdraw from the administration of affairs.

Since the beginning of the XIIIth century the military leaders had patronized a religious sect then recently introduced from China. This was the Ch'an (Japanese *Zen*) in which a highly specialized form of meditation replaced the normal ritual of the Buddhist faith. The Zen monks scorned the scriptures and claimed that their meditative exercises could enable every individual to realize his own indwelling Buddha. As a discipline of self-knowledge and self-control Zen made a special appeal to the military mind, which delighted too in the absence of ceremonial and in the frugal habits of the monks. The latter inherited from their Chinese teachers an interest in black-and-white ink painting (*sumi-e*), regarding it as an expression of their philosophy. The monk-painters Kaō (No. 27) and Bompō (No. 28) are among the earliest of these artists.

In the XIVth century the Ashikaga rulers chose their favourite advisers from the ranks of the Zen monks. The monks were moreover given charge of commercial expeditions to the mainland whence they returned with great numbers of Southern Sung paintings destined for the Shōgun's collection. These dreamy landscapes in which emphatic outlines are combined with graded ink washes were contemplated to the accompaniment of tea drinking. Thus arose the Tea Ceremony, an aesthetic ritual performed according to strict rules and with a strictly prescribed equipment, as established by the monks themselves. *Cha no yu* has had a persistent influence on artistic taste in Japan until the present day. Even architecture was affected; reception rooms must now have a *tokonoma* (wall recess) in which paintings could be displayed and isolated. Certain monk-painters, one of whom was the celebrated Shūbun (active early XVth century), were called to the Shōgun's court to found an official studio. They were engaged in decorating in the Chinese style the sliding doors (*fusuma*) and screens in the houses of the nobility and in monasteries. Put to this use the *sumi-e* acquired a

Flowering Japanese apricot. XVIIth century (Cat. No. 44)



decorative quality absent from the Chinese tradition of ink painting. The combination of the ink style with the bright, thick colour of the Yamato-e was achieved by Kanō Motonobu (1475–1559), who is regarded as the founder of the long-lived Kanō school.

The *e-dokoro* of the imperial court was, however, still the preserve of the Tosa school, whose origins go back to the early XVth century. In conscious opposition to the innovations of the *sumi-e* painters the Tosa artists remained faithful to the ancient and now ossifying themes and formulas of Yamato-e.

Sesshū (1420–1506), the pupil of Shūbun, went to China in the train of a trading expedition to study ink painting and to see for himself the scenery which was said to inspire it. After his return to Japan he led the life of a recluse, wholly absorbed in painting. He is held to be the greatest master of the ink landscape which he sometimes based on the scenery of his own country.

Momoyama Period (1573–1638)

The Ashikaga Shōguns in their turn finally lost their hold on the provinces. Local lords formed factions and engaged in a long and confused struggle for supreme power. Three outstanding warriors succeeded one another as masters of the whole country and devoted all their energies to the restoration of order. Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Iyeyasu seemed to be bent on outdoing all their predecessors in the splendour of their patronage. They made of the last decades of the XVIth century and the first decades of the XVIIth century at once one of the most brilliant and the most turbulent periods in Japanese history. In the towering stone castles they erected to advertise their power these rulers had vast reception halls decorated with painting in rich colours, often on grounds of gold or silver, combined with lavish gilded carving in panels and partitions. The painting on screens and walls were executed by artists of the Kanō school, the heirs of Kanō Motonobu (1476–1559), whose style was a blend of ink painting, the academic Sung style of flower and bird painting, and the brilliant palette of the native Tosa school. Motonobu's grandson Eitoku was the greatest of these decorators. He organized an important studio and throughout his career was mostly engaged, together with his pupils, in the decoration of castles and palaces (Nos. 43, 44). The Momoyama Palace, built by Hideyoshi on the outskirts of Kyoto, gives its name to this period.

Japanese rooms have low ceilings and are lit mainly by light filtering through the thin paper covering of the sliding panels which form the walls. These conditions called for clearly legible pictures, emphatic in outlines and strong in colours. The Kanō style admirably fulfilled these requirements. In the choice of subjects the Kanō artists were no less eclectic than in the style they practised. The stock themes of Chinese painting were treated alongside scenes of Japanese legend, birds and flowers symbolizing the four seasons, and religious festivals in the Yamato-e tradition. This last gave a pretext for introducing incidents of common life. In this way genre subjects found their way into serious painting (No. 45).

The dominant influence throughout the Momoyama period was that of the Kanō school. A few artists, however, remained unaffected. Hasegawa Tōhaku (1539–1610) and Kaihō Yūshō (1533–1615) were independents who painted in the pure ink tradition; and a class of anonymous artists developed the genre style which was later to issue in the popular wood-cut prints of the Ukiyo-e school (Nos. 46–51).

In Kyoto the patronage of the impoverished nobility was centred on a group of artists gathered around Honnami Kōetsu in the village of Takagamine, on the outskirts of the city. Kōetsu, a commoner by birth, seemed to embody the very ideal of the aristocratic amateur and virtuoso. He was a gifted painter and calligrapher, expert in the knowledge of sword-blades and accomplished in pottery and lacquer-work. He collaborated with the painter Sōtatsu in producing scrolls which combined painting and calligraphy in a spirit more purely decorative than the Heian practice which they revived (No. 52). Sōtatsu's work is closer to the Yamato-e tradition than to the eclectic style of the Kanō school, but his original composition and imaginative use of colour translate a very individual vision (No. 53).

Yedo Period (1615–1867)

In 1615 Iyeyasu celebrated his victory over all rivals by declaring himself Shōgun, and so inaugurated the Tokugawa rule which lasted until 1867. In order to escape the difficulties which beset the Ashikaga through their residence in the imperial capital, Iyeyasu established his government at Yedo, a small village on his own land, now the site of Tokyo. Around the newly-built Shōgun's castle Yedo grew rapidly in size and prosperity; but Kyoto, despite its loss of political status, remained the centre of artistic life.

The feudal organization of Tokugawa society still kept the merchant classes at the bottom of a strict social hierarchy. As the wealth and power of these classes continued to grow under the stable rule of the Shōguns, their influence is felt in the patronage now enjoyed by genre painting and by the Ukiyo-e school of wood-cut artists which developed from it. The Shōguns gave their support to the Kanō artists, but the tradition of this school became gradually more academic and inert. The excitement of a new medium, a fresh eye and a new clientèle lay with the makers of the popular prints.

Ukiyo-e flourished in the XVIIIth and XIXth centuries chiefly in Yedo and Osaka. In Kyoto, where older standards of taste lingered on, Ogata Kōrin (1638–1716) was able to repeat the success of Kōetsu, whose taste as expressed in pottery, lacquer work and textiles was the mainspring of his inspiration. A century after his death, when his art was all but forgotten, Kōrin's popularity was revived by Sakai Hōitsu, who published his paintings and designs in wood-cut books (No. 55).

By a decree of 1637 Japanese ports were closed to foreigners, an exception being made only of Nagasaki, where Chinese and Dutch ships might still call. But Japanese interest in foreign learning increased enormously despite official discouragement, and Nagasaki was the natural gathering place for the curious. A colony of Chinese refugees from the Manchu invasion (1644) settled there, bringing with them illustrated books and paintings which initiated Japanese artists into the 'scholar's style' (*wen jen hua*) of the Ming dynasty. The Japanese movement born from this contact was the school of Nanga or Bunjinga (Southern Painting School, or Scholar's Painting), which counts Ikeno Taiga (1722–76) (No. 57), Yosa Buson (1716–83) (No. 58) and the incomparable Uragami Gyokudō (1745–1820) among its adherents.

Meiji and Taishō Periods (1868–1925)

Ever since the establishment of the Kamakura military government in the XIIth century emperors had succeeded one another continuously in Kyoto. Opposition to the rule of the Tokugawa Shōguns took the form of a movement to restore the imperial house to political power. In 1868 the Tokugawa régime was overthrown and the Emperor Meiji, installed now in Tokyo, was placed at the head of government. He set himself the task of speeding the growth of western industrial technology in Japan. In the first enthusiastic acclamation of all aspects of western culture and science traditional painting was neglected. Under the leadership of Okakura Kakuzō, who was encouraged by the American devotee of Japanese art Ernest Fenellosa, a campaign was launched for the defence and development of the national styles. Hishida Shunsō (1875–1911) was one of the most gifted of the painters who participated in this movement (No. 62). In the new Academy of Fine Arts the styles of the Kanō school and of Ogata Kōrin were studied and taught (No. 64). The Nanga style, of recent Chinese ancestry, enjoyed less favour; but outside the Academy it found in

Tomioka Tessai (1836–1924) one of its greatest exponents (No. 63). Takeuchi Seihō (1864–1942) continued the tradition of the Shijō school of Kyoto, a movement inspired by the brilliant if mannered naturalism of the animal painting of Maruyama Ōkyo (No. 65).

At the present day art in Japan is still divided into two unrelated streams: the traditional and the westernizing schools.

CHRONOLOGICAL TABLE

JAPAN

PREHISTORIC PERIOD

JŌMON NEOLITHIC CULTURE: IInd millennium BC – IIIrd century BC
YAYOI BRONZE CULTURE: IIIrd century BC – IIIrd century AD
PERIOD OF THE GREAT TOMBS: IIIrd – VIth centuries AD

ASUKA PERIOD: 538 – 671

Introduction of Buddhism
Formation of Yamato state

NARA PERIOD: 672 – 780

EARLY NARA OR HAKUHŌ: 672–710. LATE NARA OR TEMPYŌ: 710–780

Capital established at Heijōkyō (Nara) in 710

HEIAN PERIOD: 781 – 1184

EARLY HEIAN OR JŌGAN: 781–897. LATE HEIAN OR FUJIWARA: 898–1184

Capital established at Heiankyō (Kyoto) in 794
XIIth century: struggle of the Taira and Minamoto clans

KAMAKURA PERIOD: 1185 – 1338

Rule of Minamoto and Hōjō Shōguns governing from Kamakura
1274 and 1281: Attempted invasion of Japan by the Mongols

MUROMACHI PERIOD: 1338 – 1568

Rule of Ashikaga Shōguns governing from Kyoto
1543: first arrival of the Portuguese in Japan

MOMOYAMA PERIOD: 1568 – 1614

Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Iyeyasu succeed each other as dictators

YEDO (TOKUGAWA) PERIOD: 1615–1867

Rule of Tokugawa Shōguns at Tokyo
1637–1638: Shimabara rebellion. Expulsion of the Portuguese. Closure of ports to foreign ships; Japanese forbidden to travel abroad
1640: Dutch and Chinese confined in Nagasaki and other foreigners excluded
1867–1868: Feudalism abolished and monarchy restored

MEIJI AND TAISHŌ PERIODS: 1868–1911; 1912–1926

Imperial rule from Tokyo

CHINA

SHANG DYNASTY: c. 1500–1027 BC

CHOU DYNASTY: 1027–221 BC

CH'IN DYNASTY: 221–206 BC

HAN DYNASTY: 206 BC–AD 220

PERIOD OF THE SIX DYNASTIES: 220–588

SUI DYNASTY: 589–618

T'ANG DYNASTY: 618–906

PERIOD OF THE FIVE DYNASTIES: 907–959

SUNG DYNASTY: 960–1279

YÜAN DYNASTY: 1280–1368

MING DYNASTY: 1368–1644

CH'ING DYNASTY: 1644–1912

REPUBLIC: 1912–

CATALOGUE

BUDDHIST PAINTING

1 *ISHANA-TEN AND NIT-TEN* *Plate* 21

Artist unknown. Heian period, IXth century
Two hanging scrolls; colour on silk. 62⅝ by 52¾ in. (1·59 by 1·34 m.)
Saidai-ji, Nara. Registered National Treasure

A group of twelve Heavenly Beings are portrayed in the imagery of the esoteric Shingon sect of Buddhism. They are invoked as guardians of Buddha's Law and conquerors of evil. Nit-ten (Sūrya), a manifestation of the sun, is mounted on three horses, holding the solar disc in his right hand and attended by two spirits. Ishana-ten (Īśāṇa), regarded as a manifestation of Śiva, guards the north-east corner of heaven.

The series to which these two paintings belong is the oldest surviving version. It was probably based on drawings brought back from T'ang China by the monk Kūkai (Kōbō Daishi), founder of the esoteric Shingon sect in Japan.

The vigour of the painting is characteristic of the art of the esoteric sects.

The figures are over life-size, occupying most of the area of the painting. The comparatively simple colour scheme consists almost entirely of primary colours.

2 *MUIJŪ RIKIKU* *Plate* 20

Artist unknown. Heian period, IXth–Xth century
Hanging scroll; colours on silk. 128⅝ by 70⅞ in. (3·262 by 1·805 m.)
The eighteen monasteries of the Yūshi Hachimankō, Wakayama. Registered National Treasure

Muijū Rikiku is one of the Five Powerful Bodhisattvas (Go Dairiki Bosatsu) described in the Prajnā-paramitā sūtra (The Treatise on Transcendent Wisdom). They oppose evil and protect the lands of kings who respect the Three Jewels—i.e. the Buddha, the Law and the Priesthood. He is represented in ferocious aspect, three-eyed and backed by flames. His right hand holds a *vajra* thunderbolt, and his left forms a *mudrā* (one of the hand positions of the esoteric ritual).

This is one of three surviving paintings from a series of five, the others being Kongō-ku and Muryō-rikiku. They were painted probably at the end of the IXth or the beginning of the Xth century.

3 *SHAKA NYORAI (ŚĀKYAMUNI BUDDHA)* *Illustrated on cover*

Artist unknown. Heian period, XIth–XIIth centuries
Hanging scroll: colours on silk. 62⅝ by 33½ in. (1·59 by 0·85 m.)
Jingo-ji, Kyoto. Registered National Treasure

Shaka Nyorai is the Buddha Śākyamuni (Gautama), so called after his Enlightenment. He is shown here seated on an eight-tiered octagonal pedestal with a canopy above his head.

The Buddhas and Bodhisattvas of the Heian period are painted in rich colours combined with cut gold-leaf (*kirikane*). The style of the exhibit is typical of the late XIth and early XIIth centuries.

4 *FUGEN EMMYŌ* *Plate 23*

Artist unknown. Heian period, XIIth century
Hanging scroll: colours on silk. 51⅛ by 26⅜ in. (1·30 by 0·67 m.)
Matsunoo-dera, Kyoto. Registered National Treasure

Fugen Emmyō (Vajramogha-samaya-sattva, a manifestation of Samantabhadra) is a Bodhisattva worshipped by the Shingon sect of esoteric Buddhism in the service called Fugen Emmyō Hō, when prayers are recited to remove obstacles and prolong life. He is shown here on a three-headed elephant which is stood on a pedestal of a thousand elephants, and backed by a halo. In his crown are the Five Dhyāni Buddhas, and he holds a five-pronged *vajra*. The halo is decorated with gold and silver *kirikane*. 'Rainbow colouring' (*ungen*) is used on the petals of the pedestal, the sacred pearls of the elephants and other details. The colours are pale and sober compared with the Shaka Nyorai (No. 3), possibly an effect of the influence now reaching Japan from Sung China. It is a typical late Heian work, dating from the first half of the XIIth century.

5 *FUGEN BOSATSU (THE BODHISATTVA SAMANTABHADRA)*

Artist unknown. Heian period, XIIth century
Framed panel: colours on silk. 40⅝ by 20⅝ in. (1·03 by 0·525 m.)
Bujō-ji, Tottori. Registered National Treasure

The Hoke-Kyō (Saddharma-pundarīka Sūtra, Scripture of the Lotus of the Good Law) was very popular in the Heian period. Fugen is said to have come to the east riding on a white elephant in order to protect those who accepted its teaching. The work exhibited here dates from the end of this period, when the prevailing taste for delicate and sensuous effects is reflected even in religious painting. *Kirikane* is subtly combined with the colours.

6 *THE SIXTEEN RAKAN*

Artist unknown. Heian period, XIIth century
Two hanging scrolls: colours on silk. 37¾ by 20½ in. (0·96 by 0·52 m.)
National Museum, Tokyo (formerly in the Raigō-ji, Shiga province). Registered National Treasure

The Rakan (arhats) are saints of Buddhism who by asceticism have acquired the knowledge which leads to Enlightenment, and are endowed with miraculous powers. They are said to have prolonged their lives at Buddha's command in order to promote the faith in the world. The exhibits show two of the Rakan; Nakura attended by a goblin and a beggar and representing divine power; and Nagasaina, betokening mercy, who is seen feeding a sheep from his alms bowl.

Later portrayals of the Rakan give them a grotesque appearance, with foreign (supposedly Indian) faces and clothes. But earlier representations, such as these paintings, depict them as more ordinary men. The gentle lines and quiet colours used here suggest a date at the beginning of the XIIth century.

7 *NI TENNŌ (THE TWO HEAVENLY KINGS)* *Plate* 24

Artist unknown. Heian period, XIIth century
Two hanging scrolls; ink on silk with light touches of colour. 53⅛ by 37⅜ in. (1·35 by 0·95 m.)
Kōfuku-ji, Nara. Registered Important Cultural Property

These Ni Tennō are identified as Jikoku Ten (Dhritarāshtra) and Zōchō Ten (Virūdhaka), two of the four powers (Lokapāla) charged with the defence of the faith in the four quarters of the world.

These animated figures with their emphatic draperies echo the style of an earlier period.

8 *NEHAN*

Artist unknown. Heian period. XIIth century
Hanging scroll; colours on silk. 59 by 79½ in. (1·50 by 2·023 m.)
National Museum, Tokyo (formerly in the collection of Mr Murayama). Registered Important Cultural Property

Pictures of the Death of Buddha, the Nehan or Mahāparinirvāna, are based on the Nehan-kyō, where the dissolution of his earthly body and his rebirth in the Tushita Heaven are described. Buddha reclines on his right side beneath the boughs of the *śāla* trees, surrounded by his disciples, other human beings and the spirits and animals who came to grieve.

This is among the oldest surviving paintings of this subject.

9 *AMIDA NYORAI (AMITĀBHA) AND TWO ATTENDANTS*

Plate 25

Artist unknown. Kamakura period, XIIIth century
Hanging scroll; colours on silk. 60⅝ by 53⅛ in. (1·54 by 1·35 m.)
Renge Sammai-in, Wakayama. Registered National Treasure

The cult of Amida Nyorai (Amitābha), the Buddha who presides over the Paradise of the West and there receives all who call on his name, spread to Japan in the Xth century and reached the height of its popularity in the Kamakura period. Here Amida is shown in the attitude of preaching, flanked by his regular attendants Kannon (Avalokiteśvara) and Seishi (Mahāsthāmaprāptra). The lower part of the picture is occupied by a lily pond in allusion to Amida's Paradise. Amida descends from heaven on a cloud to conduct a dying devotee thither.

The figures are depicted in yellow and vermillion line; the palette as a whole is restrained. The painting is probably of the beginning of the XIIIth century.

10 *YAMAGOSHI AMIDA (AMIDA RISING OVER MOUNTAINS)*

Artist unknown. Kamakura period, XIIIth century
Hanging scroll; colours on silk. 54⅜ by 46¼ in. (1·38 by 1·17 m.)
Zenrin-ji, Kyoto. Registered National Treasure

Amida's descent from heaven to receive a dying devotee into his Western Paradise—the Amida Raigō— is a subject often depicted in Buddhist painting.

The version exhibited here is however rare: Amida rises like the autumn moon from behind mountains, attended by Kannon and Seishi standing on white clouds. At the foot of the mountain two heralds with banners proclaim the coming of the saviour; at the bottom of the picture stand the Four Heavenly Kings.

Such paintings were hung near the bed of a dying person, who held strings of five colours leading to the hands of Amida.

The naturalistic treatment of the divinities is a characteristic of the first half of the XIIIth century. The landscape setting is a Japanese innovation in the spirit of Yamato-e.

11 *AMIDA RAIGŌ (DESCENT OF AMIDA)* *Plate* 26

Artist unknown. Kamakura period, XIIIth century
Hanging scroll; colours on silk. 53½ by 31½ in. (1·375 by 0·80 m.)
Kombu-in, Nara. Registered Important Cultural Property

Amida and his escort come down from heaven to receive the soul of a dying devotee into the Western Paradise. Like the preceding painting this is a work of the heyday of the Amida cult, executed in the naturalistic style of the mid-XIIIth century.

12 *MONJU CROSSING THE SEA*

Artist unknown. Kamakura period, XIIIth century
Framed panel; colours on silk. 56¼ by 51¾ in. (1·43 by 1·063 m.)
Kōdai-in, Kyoto. Registered National Treasure

Monju (Manjuśrī), the Bodhisattva of Wisdom in Buddhist scriptures, is mounted on a lion, holds a sword in his right hand and a blue lotus flower in his left. Accompanied by his escort he is crossing the sea to reach T'ien T'ai Shan, the mountain in Chekiang province in China which is held sacred to him.

In Japan the cult of Monju reached its height in the Kamakura period and gave rise to a variety of representations. The one exhibited is exceptional for the movement and freedom of the composition. Like the three preceding paintings it owes its naturalism in some measure to the fresh phase of Chinese influence which culminated in the XIIIth century.

13 *JIZŌ BOSATSU (THE BODHISATTVA KSHITIGARBHA)*

Artist unknown. Kamakura period, XIIIth century
Hanging scroll: colours on silk. 39¾ by 14⅛ in. (1·01 by 0·36 m.)
Mr Inō Dan, Tokyo. Registered Important Cultural Property

According to the scriptures Jizō remains as a saviour of mankind between the departure of the Buddha to the Tushita Heaven and the advent of his successor Maitreya. The doctrine of the Rikudō (see No. 22) was greatly attended to in the Kamakura period, so that Jizō's popularity as the saviour of men in all the various hells is understandable. His image, natural and benevolent, appears in a variety of forms in painting and sculpture. He is shown here descending into the hells riding on two lotus flowers, the staff of a wayfarer in his right hand and a sacred jewel in his left.

This painting is attributed to the end of the Kamakura period, the late XIIIth century. Use is made in it of *kirikane* (cut gold foil), finer than that of Heian, but less imaginatively applied.

14 *KASAGI MANDARA* — *Plate* 27

Artist unknown. Kamakura period, XIIIth century
Hanging scroll; colours on silk. 29¾ by 21½ in. (0·755 by 0·547 m.)
Yamato Bunka-kan (Museum forming in Nara). Registered Important Cultural Property

At the end of the Kamakura period (later XIIIth–early XIVth centuries) paintings of temples and shrines, depicted in their natural surroundings, sometimes became the icons of particular cults. Here the buildings and courts of the Kasagi-dera (a temple near Nara, no longer extant) are shown grouped around a pagoda of thirteen stories. An early writing, the Kakuzen-sho, states that the divinity on the right is Miroku (Maitreya, the Future Buddha) and the priest nearby, Gyōki, who popularized his cult in the Nara period. The mingling of architecture and landscape is in the manner of the Yamato-e tradition.

15 *FUDŌ MYŌŌ (ACALA)* — *Plate* 28

Shinkai. Kamakura period, dated 1282
Hanging scroll; ink on paper. 44⅛ by 20 in. (1·125 by 0·514 m.)
Daigo-ji, Kyoto. Registered Important Cultural Property

In the pantheon of the esoteric Shingon sect Fudō Myōō (Ācala) corresponds to the ferocious aspect of Dainichi Nyorai (Vairocana) the Supreme Buddha. He is shown surrounded by flames which consume obstacles and evil spirits while sparing sentient beings. The painting is by a priest of the Daigo-ji who may have been the son of the portrait painter Fujiwara Nobuzane (1177–1265). It has been suggested that the work was executed as a prayer for victory over the Mongols, who were threatening to invade Japan and in 1292 made an abortive attempt to do so. The artist has disregarded the strict iconographic rules for an image of Fudō and made a powerful new statement of the subject.

YAMATO-E

16 *HOKE-KYŌ TEXT INSCRIBED IN A FAN-SHAPED FRAME*

Artist unknown. Heian period, XIIth century
Hanging scroll; colours on paper. Height 9⅞, width 19¼ at top, 7⅜ in. at bottom (0·25 by 0·495 by 0·187 m.)
Saikyō-ji, Shiga. Registered Important Cultural Property

The text comes from the Hoke-kyō (Sutra of the Lotus of the Good Law; Saddharmapundarīka Sūtra). The paper is decorated with a wood-block print coloured with the brush, over which the text is written in ink. The picture has no connection with the text, and draws its inspiration from the life of the aristocracy.

This is a leaf detached from a fan-shaped book. The sheets of fan-paper, folded in half, were bound into book form by pasting the folded ends together. It is a distinguished example of the 'decorated texts' dear to the Heian nobility.

17 *HOKE-KYŌ TEXT INSCRIBED IN FAN-SHAPED FRAME*

Artist unknown. Heian period, XIIth century
Hanging scroll; colours on paper. Height 9¼, width 19⅝ at top, 8⅛ in. at bottom (0·235 by 0·499 by 0·208 m.)
Hōryū-ji, Nara. Registered Important Cultural Property

Like No. 16 this painting comes from one of a series of five fan-shaped albums preserved in the Shitennō-ji in Osaka. They comprise the texts of the Hoke-kyō and the Kanfugen-kyō. The exhibit is a page detached from the latter sūtra.

18 *MENASHI-GYŌ* — *Plate* 29

Artist unknown. Kamakura period, dated 1192
Hand scroll; ink on paper. 10 by 133½ in. (0·255 by 3·393 m.)
National Museum, Tokyo. Registered Important Cultural Property

This scroll is a fragment of the fourth chapter Konkōmyō-kyō (Suvarnaprabhasa-uttamaraja Sūtra). It is known popularly as Menashi-gyō (eyeless scripture) because the faces of the figures lack eyes and nose. The drawings have no connection with the text of the sūtra, and illustrate scenes from the *Genji Monogatari* (Tales of Genji), written by Lady Murasaki in the late Heian period. Illustration of this novel was the original purpose of the scroll, and it had been commissioned by the retired emperor Goshirakawa. Shortly after it was completed, however, the emperor died; whereupon Jōhen, Jōken and other priests of the Emperor's entourage copied the scripture over the drawings as a prayer for his repose.

19 *CHŌJŪ GIGA*

Artist unknown. Kamakura period, XIIIth century
Hanging scroll; ink on paper. 12 by 32⅝ in. (0·305 by 0·83 m.)
National Museum, Tokyo

An old tradition attributes the four famous scrolls of Chōjū Giga (satirical animal pictures) to the monk Kakuyū (1033–1140), better known as Toba Sōjō. There are, however, no real grounds for claiming his authorship, and recent study has shown that only the first two scrolls are likely to be of the XIIth century.

It was once believed also that this fragment mounted as a hanging painting came from the first scroll; but despite the similarity of the animals, the framework of rocks and trees present in the first scroll is absent from the fragment, which may be, therefore, a copy, probably of the XIIIth century. The various animals—monkeys, frogs and a fox—imitate human activities.

20 *CHŌJŪ GIGA* — *Plates* 30, 31 *and* 32

Artist unknown. Kamakura period, XIIIth century
Hand scroll; ink on paper. 12⅜ in. by 37 ft. (0·314 by 11·30 m.)
Kōzan-ji, Kyoto. Registered National Treasure

The second two of the four Giga scrolls (see No. 19) are now attributed to the

XIIIth century. The exhibit is the third scroll. The first part consists of humorous paintings of cock-fighting, backgammon, tug-of-war, etc., and the latter part depicts animals parodying human activities including the rivalries of Buddhist priests, shown holding rosaries.

21 *GAKI ZŌSHI*

Plate 33

Artist unknown. Kamakura period, XIIth–XIIIth centuries
Hand scroll; colours on paper. 11¼ by 17 ft. 8¼ in. (0·287 by 5·39 m.)
National Commission for Protection of Cultural Properties. Registered National Treasure

The Gaki Zōshi depicts the torments of sinners condemned after death to the Gaki-dō (the way of *pretas* or hungry ghosts; see Nos. 13, 22). A swollen belly and emaciated face proclaim the glutton—hungry, thirsty and ugly.

The scroll consists of seven sections in which text and illustrations alternate:

1. The thirsty ghosts of the damned try to quench their thirst at a river but the spirits who guard it drive them away and they are reduced to lapping up the few drops of water falling from the feet of travellers who cross the river.
2. They lick a funerary tablet on which pilgrims have sprinkled water as an offering to the dead.

3 and 4. The story of Mokuren (Maudgalyāyana), one of Buddha's Ten Disciples who tried to nourish his mother after she had become a *preta*: at first the food he gave her turned into flames, but guided by the Buddha, he made a preliminary offering of victuals to the monks, and thereupon succeeded in assuaging his mother's hunger.

5. 500 *pretas* come to a river but cannot drink because it seems to them to run with fire. But Buddha in his divine mercy permits them to drink, and afterwards turns them into celestial beings who rise up to heaven.
6. Ananda, one of Buddha's Ten Disciples, saves some *pretas* who are tortured by flames issuing from their mouths.
7. Over a bowl filled with food a monk invokes the Four Buddhas and recites prayers, then places the bowl in a sanctified place, thereby ensuring food without stint for the *pretas*.

22 *JIGOKU ZŌSHI*

Plate 34 *and Frontispiece*

Artist unknown. Kamakura period, XIIth–XIIIth centuries
Hand scroll; colours on paper. 10½ in. by 14 ft. 2⅞ in. (0·265 by 4·345 m.)

National Commission for Protection of Cultural Properties. Registered National Treasure

This scroll of scenes in hell, the preceding Gaki Zōshi and scrolls such as the Yamai no Sōshi (Scroll of Diseases) were all painted at a time when the doctrine of the Rikudō (the six ways of birth and transmigration) received much attention (see No. 13). The exhibited scroll illustrates seven of the eighteen divisions of the eight hells:

1. Hell of Excrement, where those condemned for vile actions are eaten by worms in a cesspool.
2. Hell of Measures, where swindlers must measure fire in iron boxes.
3. Hell of Mortars, where thieves are ground in mortars.
4. Hell of Cocks, where those condemned for cruelty are tortured by a fiery cock.
5. Hell of Smoke, where fire-raisers try in vain to escape from a shower of hot sand falling from a cloud.
6. Hell of Puss and Blood, for those who have served unclean food to others.
7. Hell of Wolves, or of the River of Ash, in which fire-breathing monsters pursue naked women.

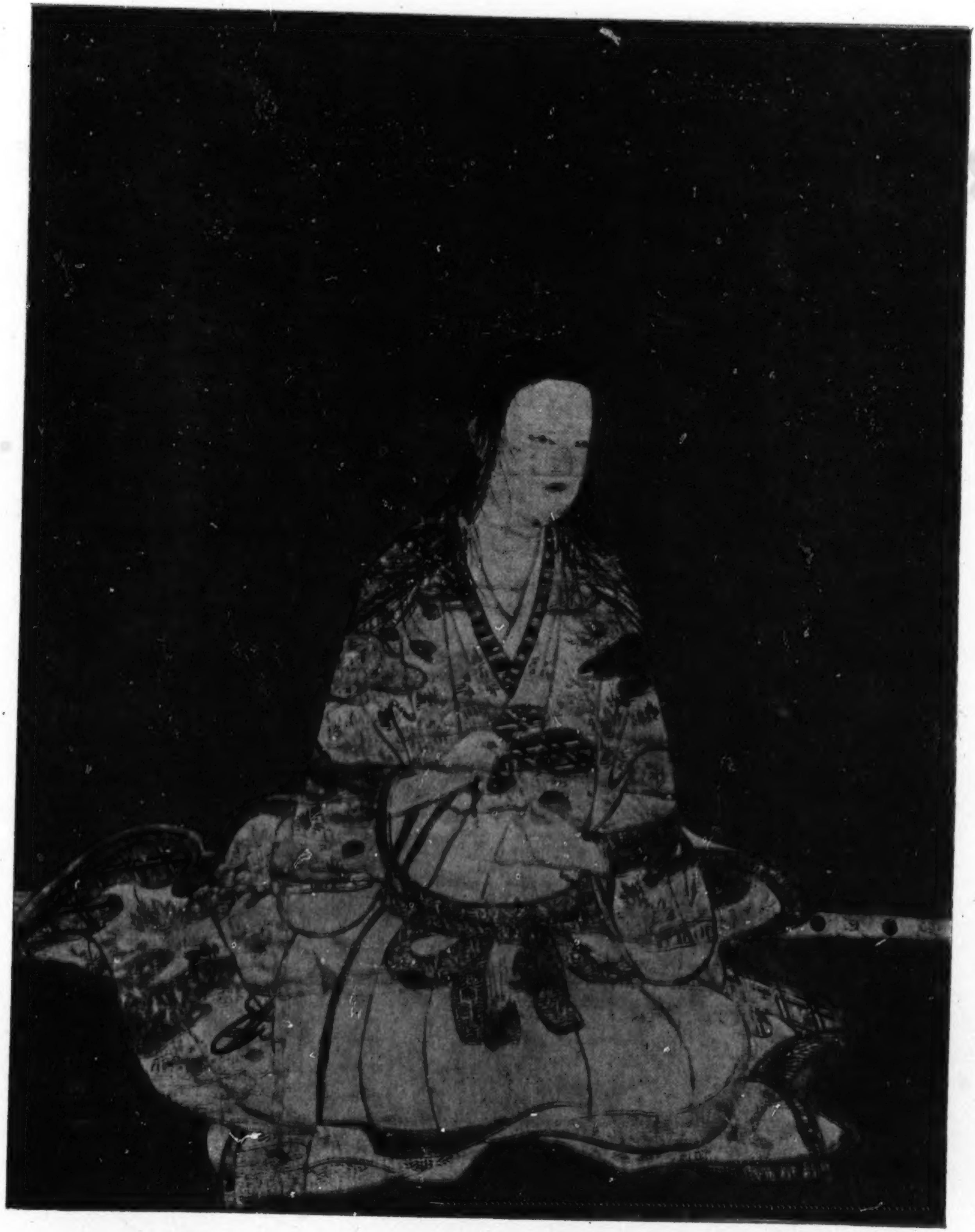
23 *KITANO TENJIN ENGI* *Plates* 35 *and* 36

Artist unknown; Kamakura period, XIIIth century
Handscroll; colours on paper. 20 in. by 30 ft. 6⅛ in. (0·519 by 9·30 m.)
Kitano Temman-gū, Kyoto. Registered National Treasure

A scroll illustrating the life of Sugawara Michizane (845–903), a statesman and poet who stood in high favour at the Imperial Court until he was banished to Kyushu on false accusations. After his death, hastened by exile, there occurred a series of calamities—earthquakes, diseases, premature deaths, the palace struck by lightning—which the superstitious inhabitants of the capital took to be the work of his vengeful spirit. Therefore Michizane had posthumous honours heaped upon him and was finally deified as Temman Tenjin. A shrine was dedicated to him at Kitano in Kyoto, the present Kitano Temman-gu. During the Kamakura period and later different versions of the story of Michizane, the calamities that followed his death and the miracles worked at his shrine, were current and were illustrated in a number of scrolls.

The scroll exhibited is the first of a series of eight painted during the Shōkyū era (1219–22) and held to be the oldest. It comprises a number of episodes:

Portrait of a lady. XVIth century (Cat. No. 41)



1. Michizane as a child talking with his father Sugawara Koreyoshi.
2. At the age of eleven Michizane composes a poem on plum blossom.
3. Michizane as a grown man writes the preface to a work on monastic discipline at the request of a monk of the Enryaku-ji.

24 *KEGON-SHŪ SŌSHI E-DEN* — *Plate* 37

Artist unknown. Kamakura period, XIIIth century

Handscroll; painted in colours on paper. 12⅜ in. by 37 ft. 9 in. (0·315 by 11·54 m.)

Kōzan-ji, Kyoto. Registered National Treasure

A scroll illustrating the lives of Gishō and Gengyō who introduced the Buddhist Kegon sect into the Korean kingdom of Shiragi (Silla). It seems to be based on the Biographies of Patriarchs written by the Chinese monk Tsan Ning in the Sung period.

The scroll is probably the work of Enichibō Jōnin, one of the leading painter-monks in the important studio established at the Kōzan-ji at the beginning of the Kamakura period. The representation of Gengyō recalls the features of Myō-e, founder of the temple (see No. 40).

The composition runs continuously through six scrolls, of which the third is exhibited. Scene follows scene in vigorous, naturalistic style, narrating the return of Gisho to Korea after a sojourn in China during which he studied Kegon Buddhism:

Before Gishō's departure Zemmyō, daughter of a nobleman, declares her love for him.

Gishō taking leave of the Chinese monks.

While the ship sails away Zemmyō stays on the shore weeping; she throws first offerings, then herself into the waves, and turns into a dragon which carries the ship on its back to Korea. There the dragon is turned to stone.

Myō-e was greatly impressed by Gishō's account of his adventures, which were repeated to him in a dream. He dedicated a shrine to Zemmyō in an annex of the temple where he had been wont to receive the widows of warriors fallen in the fighting which had preceded the establishment of the Kamakura régime (1185).

25 *IPPEN SHŌNIN E-DEN* — *Plate* 38

En-i. Kamakura period, dated 1299

Handscroll; colours on silk. 14⅞ in. by 35 ft. 7⅛ in. (0·377 by 10·85 m.)

Kankikō-ji, Kyoto. Registered National Treasure

The fifth of a series of twelve scrolls, illustrating the life of Ippen (1239–89), founder of the Jishū Buddhist Sect. He popularized its doctrine of salvation through Nembutsu (the invocation of Amida), spending the greater part of his life travelling all over Japan. The scrolls commemorating his piety were painted ten years after his death. They are distinguished by the fine quality of the landscape which forms the background to the episodes:

1. The sister of Ōi no Tarō, a warrior of Shinano Province, sees Ippen in a dream and requests its interpretation from a fortune-teller.
2. Ippen is caught in a shower on his way to Ono-dera Temple in Shimotsuke Province.
3. Ippen inscribes a poem on a pillar at a shrine at Shirakawa in Mutsu Province. He then pays homage to the tomb of his grandfather, Michinobu.
4. A snow scene in Mutsu Province.
5. Ippen, about to enter Kamakura, meets the governor of the district. The governor's vassals assault the disciples of the Jishū sect. Ippen spends the night by the wayside.

26 *PORTRAITS OF COURTIERS* *Plate* 39

Artist unknown. Kamakura period, XIIIth century

Handscroll; ink on paper with light colour. 14⅛ in. by 18 ft. (0·36 by 5·50 m.)

National Commission for the Protection of Cultural Property. Registered Important Cultural Property

Portraits of 57 courtiers of the Heian and Kamakura periods: imperial counsellors, ministers and high-ranking nobles. They are depicted in *nise-e* style, a rapid naturalistic manner of portraiture created by Fujiwara Nobuzane (1177–1265).

INK PAINTING

27 *THE PRIEST KENSU (CHIEN TZǓ)* *Plate* 41

Kaō. Muromachi period, XIVth century

Hanging scroll; ink on paper. 34 by 13⅝ in. (0·865 by 0·345 m.)

National Museum, Tokyo. Registered Important Cultural Property

Kaō, a Zen monk of the mid-XIVth century, was one of the pioneers in Japan of *suiboku* or black ink painting in the Chinese style. This work is characteristic of his low-keyed, concise style. The subject is a favourite one of Zen painters: the Sung dynasty monk Chien Tzŭ who trained himself to Zen asceticism by living on a diet of shrimps and shellfish. He is shown here at the moment of Enlightenment, which occurred just as he was in the act of catching a shrimp.

28 *ORCHIDS AND ROCK*

Plate 42

Gyokuen Bompō (d. *circa* 1420). Muromachi period, XVth century
Hanging scroll; ink on paper. 38⅝ by 12⅛ in. (0·982 by 0·319 m.)
Rokuō-in, Kyoto. Registered Important Cultural Property

Bompō was a Zen priest, and as poet, calligrapher and painter took his inspiration from the Chinese Zen monk Hsüan-ch'ang P'u-ming of the Yüan Dynasty, in particular imitating this artist's pictures of orchids. The poem inscribed by Bompō on the right of the scroll eulogizes the noble orchid, which joins with the plum, bamboo and chrysanthemum, to form the Four Symbols of Virtue, the *Shi Kunshi*.

29 *LANDSCAPE*

Plate 44

Artist unknown. Muromachi period, dated 1419
Hanging scroll; ink on paper. 45½ by 12⅞ in. (1·155 by 0·327 m.)
Nezu Museum, Tokyo. Registered Important Cultural Property

This is typical of the landscapes of Muromachi date, painted by Zen monks. The composition is of the type termed *hei-en*, i.e. level distance, a view of mountains seen across water or level ground, and was particularly favoured in the early XVth century.

A hut in lonely surroundings shelters a monk absorbed in reading. The subject of the *shosai* ('studio') symbolizes the Zen ideal of tranquil and studious retirement. Often on such paintings the space given over to inscriptions in praise of this ideal is greater than that occupied by the picture itself. The poetry and painting are complementary.

30 *CHOSHŌKEN* (*A LANDSCAPE*)

School of Minchō. Muromachi period, dated 1434
Hanging scroll; ink on paper, with some light colour. 29 by 11¾ in. (0·737 by 0·301 m.)
Seikadō, Tokyo. Registered Important Cultural Property

The practice in Japan of *suiboku-ga*, painting in ink with light colour in the

Chinese style, first arose among monks, amateur painters who used it to express their ideal of meditative retirement. Minchō was one of these, active from the end of the XIVth to the beginning of the XVth centuries. This painting is thought to be by one of his pupils, and is held to be a remarkable example of the concord of the ink-line structure ('the bones') and the colour. The subject is similar to that of No. 29, a *shosai*.

Plate 43

31 *SHOKUSAN*

Shūbun. Muromachi period, XVth century
Hanging scroll; ink on paper with light touches of colour. 36⅜ by 12½ in. (1 by 0·32 m.)
Seikadō, Tokyo. Registered Important Cultural Property

The subject is the Shokusan (Shu Shan) mountains of Kiangsu, a Chinese province celebrated for its beauty. This painting is attributed to Shūbun, master of Sesshū, and next to him the most famous of the Muromachi painter-monks. At the top of the painting a poem by the monk Kōsei Ryūha (d. 1446) implies that this was a work of the artist's old age.

The panoramic composition and the nervous brushwork show the influence of Ma Yüan, the academic painter of the Southern Sung period (XIIIth century). His evocative style exercised a predominant influence over the ink painting of the Muromachi period.

32 *LANDSCAPE OF THE FOUR SEASONS*

School of Shūbun. Muromachi period, XVth century
A pair of six-fold screens painted in ink on paper, with light colour. Each 59 by 139¾ in. (1·502 by 3·558 m.)
Miss Ayako Matsudaira, Tokyo. Registered Important Cultural Property

The style is more relaxed and naturalistic than that found in the work of Shūbun, and suggests a gradual adaptation to Japanese taste. Several screens of this type survive. Besides the hanging scrolls the monk painters executed large panels for the decoration of temples and great houses.

Plate 46

33 *WINTER LANDSCAPE*

Sesshū (1420–1506). Muromachi period, XVIth century
Hanging scroll; ink on paper. 18⅛ by 11½ in. (0·461 by 0·294 m.)
National Museum, Tokyo. Registered National Treasure

Sesshū, a pupil of Shūbun, travelled in China from 1467 to 1469. He was able to observe the landscape of the country and to acquaint himself at first hand with the work of Chinese painters. His style was strongly affected. Although he remained under the influence of Ma Yüan and Hsia Kuei, the academic masters of the Southern Sung period (XIIIth century), he succeeded in creating a personal and original art. His style attempts effects of depth and naturalism hitherto unknown in Japanese landscape painting.

This winter landscape is one of two hanging scrolls, Autumn and Winter, surviving from an original set of the four seasons, formerly preserved in the Manshu-in in Kyoto.

34 *AMA-NO-HASHIDATE* *Plate* 45

Sesshū (1420–1506). Muromachi period, XVIth century
Hanging scroll; ink on paper. 35⅛ by 66½ in. (0·891 by 1·69 m.)
National Commission for the Protection of Cultural Property. Registered National Treasure

Ama-no-hashidate, the Bridge of Heaven, is a narrow tongue of land north-west of Kyoto which joins to the coast a small island of the Japan Sea. It is one of the Three Famous Views. Sesshū visited the place at the age of 80 and painted this panorama on the spot. In style he makes a concession to the landscape of older Japanese tradition. The vast composition makes skilful use of the effect of the cloud and mist which is an essential part of the Far Eastern conception of beauty in landscape. While his contemporaries painted ideal landscapes in the Chinese manner, Sesshū was capable of drawing his inspiration from actual scenery. For the freshness of its inspiration and its technical mastery this painting is regarded as his greatest work.

35 *LANDSCAPES* *Plate* 48

Traditionally attributed to Sōami (d. 1525). Muromachi period, *circa* 1509
Four hanging scrolls; ink on paper. Each 68⅜ by 54¾ in. (1·736 by 1·39 m.)
Daisen-in, Kyoto. Registered Important Cultural Property

These four views of the Chinese lakes Hsiao and Hsiang, painted in the style of Mu Ch'i and Yü Chien (Chinese Zen painters of the XIIIth century), originally decorated the sliding doors (*fusuma*) of the Daisen-in, a small temple attached to the Daitokuji of Kyoto.

Like his kinsmen Geiami and Nōami, the monk Sōami was artistic advisor to the Ashikaga Shōguns, and took charge of their large collection of Chinese paintings. These painter-connoisseurs emulated Chinese painting of the end of the XIIIth century, and are distinguished from their contemporaries in Japan by the greater influence exercised on their work by Chinese Sung painting.

36 *TREES, FLOWERS AND BIRDS* *Plate* 49

Traditionally attributed to Kanō Motonobu (1476–1559). Muromachi period, 1509
Four hanging scrolls; colours on paper. Each 68⅛ by 36 in. (1·73 by 0·913 m.)
Daisen-in, Kyoto. Registered Important Cultural Property

Like the preceding paintings these works were destined for the sliding doors of the Daisen-in. Motonobu is regarded as the founder of the Kanō school. His style combined the ink style of Chinese ancestry with the strong palette of the Yamato-e, and imitated the flower-and-bird manner of contemporary Ming painting.

37 *THE TAOIST IMMORTAL RYODŌHIN* *Plate* 47

Sesson (1504–?). Muromachi period, XVIth century
Hanging scroll; ink on paper. 46½ by 23⅜ in. (1·182 by 0·593 m.)
Yamato Bunka-kan (Museum forming in Nara). Registered Important Cultural Property

Sesson lived in Hitachi province in North Honshu towards the end of the Muromachi period. He was a great admirer of Sesshū's style, which he interpreted in a manner of his own.

Here he treats a theme frequent in Far Eastern painting: the giant Lü Tung-pin, a Taoist immortal said to have lived in China during the T'ang period. He was able to render himself invisible and to ride through the air on a dragon.

PORTRAITS

38 *THE PRIEST GONZŌ*

Plate 22

Artist unknown. Heian period, XIIth century
Hanging scroll; colours on silk. 64⅝ by 53⅛ in. (1·644 by 1·353 m.)
Fumon-in, Wakayama. Registered National Treasure

A posthumous portrait of the VIIIth century monk Gonzō (d. 837); founder of the Iwabuchi-dera and teacher of Kūkai (Kōbō Daishi) who introduced the esoteric Shingon sect of Buddhism into Japan. He is shown seated in the posture adopted in preaching, holding a rosary in his right hand.

39 *PORTRAIT SAID TO BE OF FUJIWARA MITSUYOSHI*

Plate 40

Traditionally attributed to Fujiwara Takanobu (1142–1205). Heian period, end of XIIth century
Hanging scroll; colours on silk. 55⅛ by 43¾ in. (1·402 by 1·113 m.)
Jingo-ji, Kyoto. Registered National Treasure

To Fujiwara Takanobu, a portrait painter in Yamato-e style active at the end of the Heian period and the beginning of the Kamakura period, are attributed a series of portraits of distinguished persons who contributed to the restoration of the Jingo-ji in the mid-XIIth century. Most famous of these is the portrait of Minamoto Yoritomo, who founded the Kamakura régime in 1285.

This picture is thought to represent Fujiwara Mitsuyoshi (1132–83), son of the Minister of the Right, Fujiwara Kin-yoshi. He is seen seated, dressed in the *sokutai*, the starched ceremonial dress.

40 *THE PRIEST MYŌ-E*

Plate 50

Traditionally attributed to Jōnin (early XIIIth century). Kamakura period, XIIIth century
Hanging scroll; colour on paper. 57½ by 23⅛ in. (1·46 by ·586 m.)
Kōzan-ji, Kyoto. Registered National Treasure

Myō-e founded the Kōzan-ji at the beginning of the Kamakura period and revived the Kegon sect. This portrait is a work of the studio of monk-painters established in the temple, possibly by the brush of Enichibō Jōnin, the favourite disciple and artist of the founder. It is typical of the 'naturalistic' manner. Myō-e is seen at his daily meditation, seated in the branches of a tree on the slopes of Mount Ryōga, a hill near his monastery.

41 *PORTRAIT OF A LADY*

Plate facing p. 32

Artist unknown. Momoyama period, XVIth century
Hanging scroll; colour on paper. 19⅝ by 15⅛ in. (0·50 by 0·385 m.)
Yamato Bunka-kan (Museum forming at Nara). Registered Important Cultural Property

It was customary among Zen priests for a teacher to present his portrait to a favourite disciple in recognition of his devotion. Later, on the anniversary of the master's death, memorial services were performed in front of the picture. This practice fostered a taste for portraiture among the laity, particularly in the military families, and many such paintings were executed during the Muromachi and Momoyama periods. The subject of this portrait is not known, as it lacks the inscription originally placed at the top. The sumptuous costume and the rosary suggest the wife of a soldier of high rank.

42 *STUDIES FOR A PORTRAIT OF SATŌ ISSAI*

Watanabe Kazan (1793–1841). Edo period, dated 1807
Two hanging scrolls; ink on paper with light touches of colour. Study No. 4: 15⅜ by 7⅞ in. (0·39 by 0·20 m.); Study No. 5: 15½ by 7¾ in. (0·394 by 0·197 m.)
Mr Hikoshirō Nishitani, Tokyo

Kazan, a pupil of Tani Bunchō, worked in the landscape and flower-and-bird style of Nanga ('Southern School'). He was influenced besides by occidental painting and applied its methods to portraiture, in which he sought a new standard of realism. Imprisoned on a political charge, he committed suicide in 1841.

For the portrait of Satō Issai (1772–1859), a learned Confucian scholar in the service of the Tokugawa government, Kazan made seven preliminary studies, numbered in order of execution. Those exhibited are the fourth and fifth of the series.

VARIOUS SCHOOLS FROM THE XVIth to XIXth CENTURIES

43 *WILLOW, TREE PEONIES AND FLOWERING CHERRY*

Plates 57 *and* 58

Style of Kanō Mitsunobu (1561–1608). Momoyama period, XVIth century
Four sliding doors; colour on gold paper. Each 69⅝ by 55⅛ in. (1·776 by 1·405 m.)
Myōhō-in, Kyoto. Registered Important Cultural Property

In the Momoyama period the genius of Kanō Eitoku set a new standard of decorative painting. In the houses of the nobility and the military families partitions and sliding doors (*fusuma*) were adorned with pictures in bright colours on a ground of silver or gold. An artist with a dynamic creative gift and a strong personality, Eitoku gathered around him many pupils, one of whom was his son Mitsunobu. The latter imitated Eitoku's style, but painted more prettily, with less of his father's verve. These *fusuma* of the Dai Sho-in (nobleman's residence) of the Myōhō-in are attributed to him.

44 *FLOWERING JAPANESE APRICOT AND TREE PEONIES*

Plate facing p. 16

Style of Kanō Sanraku (1559–1635). Momoyama period. XVIIth century
Four sliding doors painted on both sides; colour on paper with gold background. Each 72½ by 38⅞ in. (1·84 by 0·986 m.)
Daikaku-ji, Kyoto. Registered Important Cultural Property

Sanraku, the adopted son of Eitoku, succeeded his father as head of the studio and continued his work of decorating the noble residences and temples of Kyoto, but in a more restrained and conventional style. The sliding doors here attributed to him are painted on one side with plum and with peonies on the other. They belonged to the Shinden, the Emperor's apartments in the Imperial Palace, and separated rooms in which all the walls and doors were decorated with one of the two motifs: the Plum Blossom Room and the Peony Room. The building was later transferred to the Daikaku-ji.

45 *GENRE SCENES*

Kanō School. Yedo period, XVIIth century
Four sliding doors painted on both sides; colour on paper. 68⅛ by 55⅛ in. (1·734 by 1·40 m.)
Nagoya Municipality. Registered Important Cultural Property

The Kanō artists were eclectic. Besides the Chinese style of landscape and flower-and-bird painting they imitated the style of the Tosa school, the latest heirs of the native tradition of Yamato-e. Artists of the Yamato school had decorated the houses of Heian nobles with landscape and genre scenes. In the late XVIth century and XVIIth century this style of interior decoration was revived alongside the more usual Kanō décor.

These sliding doors come from the Taimen-ji, the great reception hall of Nagoya Castle, completed about 1614 for the Tokugawa and destroyed in the recent war. The paintings depict the popular ceremonies held in the Shintō shrine of Kamo, rice cultivation and other such activities.

46 *PINES* *Plates* 53 *and* 54

Hasegawa Tōhaku (1539–1610). Momoyama period, XVIth century
Pair of six-fold screens; ink on paper. Each 61 by 136⅝ in. (1·55 by 3·471 m.)
National Museum, Tokyo. Registered National Treasure

Hasegawa Tōhaku was trained in the Kanō studio, but reacting from the style it imposed he sought inspiration from Sesshū, the great Japanese master of ink-painting, and from Mu Ch'i, the Chinese Zen painter of the XIIIth century. The influence of the latter is evident in these screens, on which pines loom out of misty rain. Tōhaku is said to have worked from preliminary studies taken from nature, and to have favoured a rice-straw brush.

47 *MONKEYS* *Plates* 55 *and* 56

Hasegawa Tōhaku (1539–1610). Momoyama period, XVIth century
Two hanging scrolls; ink on paper. Each 60⅝ by 44⅞ in. (1·54 by 1·143 m.)
Ryūsen-an, Kyoto. Registered Important Cultural Property

These paintings, now mounted as scrolls, were originally on a pair of two-fold screens. They were inspired by a famous painting by Mu Ch'i in the Daitoku-ji in Kyoto, but the style is interpreted freely, with a touch of humour absent from the work of the Chinese master.

48 *WILD GEESE AND REEDS*

Miyamoto Musashi (1584–1645). Yedo period, XVIIth century
Pair of six-fold screens; ink on paper. Each 61 by 143¼ in. (1·554 by 3·64 m.)
Eisei Bunko, Tokyo. Registered Important Cultural Property

Miyamoto Musashi, better known by his pseudonym Niten, was celebrated for his skill in fencing. In painting he was an amateur, seeing in his work an expression of the same Zen philosophy on which he formed his swordmanship. He was adept in the use of the 'dry' brush, i.e. a brush lightly charged with ink, in the manner of the Sung and Yüan artists of China and particularly of Liang K'ai. Flowers and small-sized figures were his favourite subjects. These screen paintings and the sliding doors of the Kanchi-in in Kyoto are exceptional among his works. They were long in the possession of the Hosokawa family, powerful *daimyō* in whose service Niten was employed.

49 *DANCERS* *Plate* 51

Artist unknown. Yedo period, XVIIth century.
Six-fold screen; colour on paper with gold background. 24½ in. by 8 ft. 1¼ in. (0·623 by 2·47 m.)
Kyoto Municipality. Registered Important Art Object

These fashionably dressed dancers are said to mirror the hedonism of the merchant class at the beginning of the Yedo period. The restoration of peace and social order by the Tokugawa government promised an era of growing prosperity, and the patronage of rich commoners created an art after their own tastes.

50 *AMUSEMENTS BESIDE THE RIVER AT SHIJŌ IN KYOTO*

Artist unknown. Yedo period, XVIIth century
Two-fold screen; colour on paper with gold background. 60¼ by 62¼ in. (1·53 by 1·58 m.)
Mr Shirō Dōmoto, Kyoto. Registered Important Art Object

This is the work of an independent artist owing allegiance neither to the academic Kanō school nor to the moribund Tosa school. The screen depicts the bank of the river Kamo in the Shijō district of Kyoto. In the XVIIth century this was the pleasure quarter of the town: here were situated the actresses' theatres (*onna-kabuki*), puppet theatres, shows of performing animals, etc. Out of the milieu which inspired these paintings arose also the art of the Ukiyo-e, the 'fashionable' prints.

51 *EUROPEANS IN JAPAN*

Plate 52

Artist unknown. Yedo period, XVIIth century
Pair of six-fold screens; colour on paper. Each 60⅝ by 143¾ in. (1·542 by 3·652 m.)
Mr Ataru Kobayashi, Tokyo. Registered Important Art Object

The arrival of the Jesuits in 1542 and the beginning of trade with Portugal in the following year aroused great interest in the ways and countries of foreigners from the West. One form in which this found artistic expression was the Namban Byōbu, the 'Screens depicting Southern Barbarians', in Europe sometimes called Portuguese screens. The style is that of the genre painting seen in No. 45. A Portuguese ship is shown in harbour on the left; on the right the arrival in Japan and the welcome given by the resident Jesuits.

52 *POEMS*

Traditionally attributed to Tawaraya Sōtatsu (early XVIIth century) with calligraphy by Honami Kōetsu (1558–1637). Yedo period, XVIIth century
Hand scroll; writing in ink on paper decorated with painting in gold and silver.
13⅜ in. by 13 ft. 11¾ in. (0·341 by 4·263 m.)
Atami Museum, Shizuoka

The poems in praise of autumn, taken from the Shin Kokin-shu (an anthology of the XIIIth century), are written on paper decorated with deer as symbols of autumn. The combination of poetry and painting and the decorative use of the script mark a return to the pure Japanese tradition of the Heian period, now interpreted in a new style. This revival was inspired by Honami Kōetsu, a man famous for his knowledge of sword blades, a connoisseur of painting and a calligrapher whose influence made itself felt in painting, pottery and lacquercraft. Many artists and craftsmen came under the spell of his powerful personality, and gathered round him in the village of Takagamine near Kyoto. Sōtatsu decorated specimens of Kōetsu's calligraphy with motifs echoing the sentiment of the poems and the style of writing. This scroll has been attributed to the collaboration of these two artists.

53 *FANS*

Plate 59

Tawaraya Sōtatsu. Yedo period, XVIIth century
Mounted on a pair of two-fold screens; colour on paper with gold background.
Each 66⅛ by 61⅜ in. (1·684 by 1·561 m.)
Sambō-in, Kyoto. Registered Important Cultural Property

Sōtatsu, born in a merchant family in Kyoto, joined neither the Kanō nor the Tosa school. He followed the example of Kōetsu, returning to the old Yamato-e tradition and reinvigorating it by his gift for composition and the beauty of his palette. The subjects depicted on the fans are taken from the Ise Monogatari (Xth century).

54 *AUTUMN PLANTS*

Tawaraya Sōsetsu. Yedo period, XVIIth century
Pair of six-fold screens; colour on paper, with gold background. Each 62¼ by 143¼ in. (1·586 by 3·642 m.)
National Commission for the Protection of Cultural Properties. Registered Important Cultural Property

Sōtatsu's pupil Sōsetsu painted mainly flowers and flowering trees. His style is more naturalistic and decorative than his master's, and had a great influence on the work of Kōrin (No. 55).

55 *WIND GOD AND THUNDER GOD* — *Plates* 61 *and* 62

Ogata Kōrin (1658–1716). Yedo period, XVIIIth century
Pair of two-fold screens; colour on paper, with gold background. Each 64½ by 72½ in. (1·643 by 1·842 m.)
National Commission for Protection of Cultural Properties. Registered Important Cultural Property

Son of a rich silk merchant of Kyoto, Kōrin was related to Kōetsu and Sōtatsu and greatly admired their work. His own painting, however, is more intimate, more concerned with surface pattern, more quietly decorative. He is said to epitomise the last refinement of taste in the prosperous and luxurious Genroku period (1688–1703). These screens depicting with some humour the wind and thunder gods of Japanese myth are copied from the screens by Sōtatsu preserved in the Kennin-ji in Kyoto. Kōrin's work was generally smaller in scale. In these large pictures he falls a little short of the verve and grandeur of Sōtatsu's version.

On the reverse side are paintings on a gold ground of autumn plants beaten by wind and rain, to correspond with the wind and thunder. These paintings are the work of Sakai Hōitsu (1771–1828), another follower of Kōrin. It was Hōitsu who a century after Kōrin's death rescued his memory from oblivion and established his reputation.

56 *YUIMA*

Plate 60

Ogata Kōrin (1658–1716). Yedo period, XVIIIth century
Hanging scroll; ink on paper. 14⅞ by 21½ in. (0·379 by 0·545 m.)
Mr Mosaku Sorimachi, Tokyo. Registered Important Cultural Property

Although his fame rests on decorative paintings in brilliant colour, Kōrin was equally adept in ink painting. It is said that he exercised his brush daily in copying the works of Sesshū, the great *sumi-e* master of the Muromachi period. This painting attests his skill in the medium.

The subject is Yuima (Vimalakīrti), a former Buddha who descended to earth to help Śākyamuni in spreading his doctrine. When he met the Bodhisattva Manjuśrī the two sages exchanged 'incommunicable truths' without uttering a word.

57 *RISING TIDE AT CH'IEN-T'ANG*

Plate 63

Ikeno Taiga (1722–76). Yedo period, XVIIIth century
Six-fold screen; ink on paper with light colour. 65 by 145¼ in. (1·65 by 3·69 m.)
National Museum, Tokyo. Registered Important Cultural Property

Ikeno Taiga was one of the founders of the Nanga ('southern painting') style, which derived from the Chinese tradition of scholars' painting (Wen Jen Hua) founded in the Yüan and Ming periods. This screen, one of a pair, is an idealized treatment of a famous Chinese landscape: the whirlpools at high tide in the estuary of the River Ch'ien-t'ang.

58 *TRAVELLERS IN THE MOUNTAINS IN AUTUMN*

Yosa Buson (1716–83). Yedo period, XVIIIth century
Six-fold screen; ink on paper with light colour. 60¼ by 138⅛ in. (1·53 by 3·517 m.)
National Museum, Tokyo

This famous *Haiku* poet was next to Taiga the most important exponent of the Nanga style in Japan. His work is less dynamic than that of Taiga, his landscapes closer to actual scenes of nature and in a lower key. He was the inventor of *Haiga*, a rapid and symbolic style of painting in the spirit of *Haiku* poetry. Something of this manner is present in this evocative and concise treatment of travellers contemplating autumn scenery in the mountains.

59 *LANDSCAPES* *Plate* 64

Uragami Gyokudō (1745–1820). Yedo period, XIXth century
Album; colour on paper. 11⅜ by 8¾ in. (0·29 by 0·225 m.)
Mr Hikotarō Umezawa, Tokyo. Registered Important Cultural Property

Gyokudō passed the first forty-nine years of his life in the service of the Ikeda family in Bizen province. He left this employment to learn the *koto* and travelled widely in Japan, carrying his instrument with him. Finally he settled in Kyoto and studied ink painting, though without attaching himself exclusively to any master. He soon gave proof of one of the most original talents that has ever expressed itself in this medium in China or Japan. Poet, musician and a great drinker, he seemed the incarnation of the libertarian scholar on the traditional Chinese model.

He painted this album at the age of sixty, calling it an album of mists. He treats the landscapes of the four seasons in the resolute and tumultuous brush-style which is the hallmark of his personality.

60 *LANDSCAPE*

Uragami Gyokudō (1745–1820). Yedo period, XIXth century
Hanging scroll; ink on paper with light colour. 65¾ by 33½ in. (1·67 by ·85 m.)
Mr Gorō Akaboshi, Kanagawa

A mountain landscape in changing weather. The title reads: 'now rain, now clear skies'. Like all of Gyokudō's landscapes this painting is an ideal abstraction in the Chinese manner. It well illustrates the artist's special gift for capturing luminous atmosphere in a net of powerful strokes. The forms of the hilltops are peculiar to him. He attenuates tone for the effect of depth and misty air, but not the boldness of line or the firmness of the attack. By virtuosity of brushwork he achieves a unity of the conception, deriving from texture even more than from the formal arrangement, which earns him a special place in the history of ink painting.

61 *HOTSU RIVER*

Maruyama Ōkyo (1733–95). Yedo period, dated 1795
Pair of eight-fold screens; colour on paper. Each 60⅝ in. by 15 ft. 11⅜ in. (1·543 by 4·863 m.)
Mr Sōzaemon Nishimura, Kyoto. Registered Important Cultural Property

Maruyama Ōkyo was trained in the Kanō studio. He studied the Ming and Ch'ing painting of China and the rules of optical perspective employed in European painting. The result was an individual style, well exemplified in this work executed in the last year of his life: the rapids of the river Hotsu near Kyoto.

EARLY XXth CENTURY

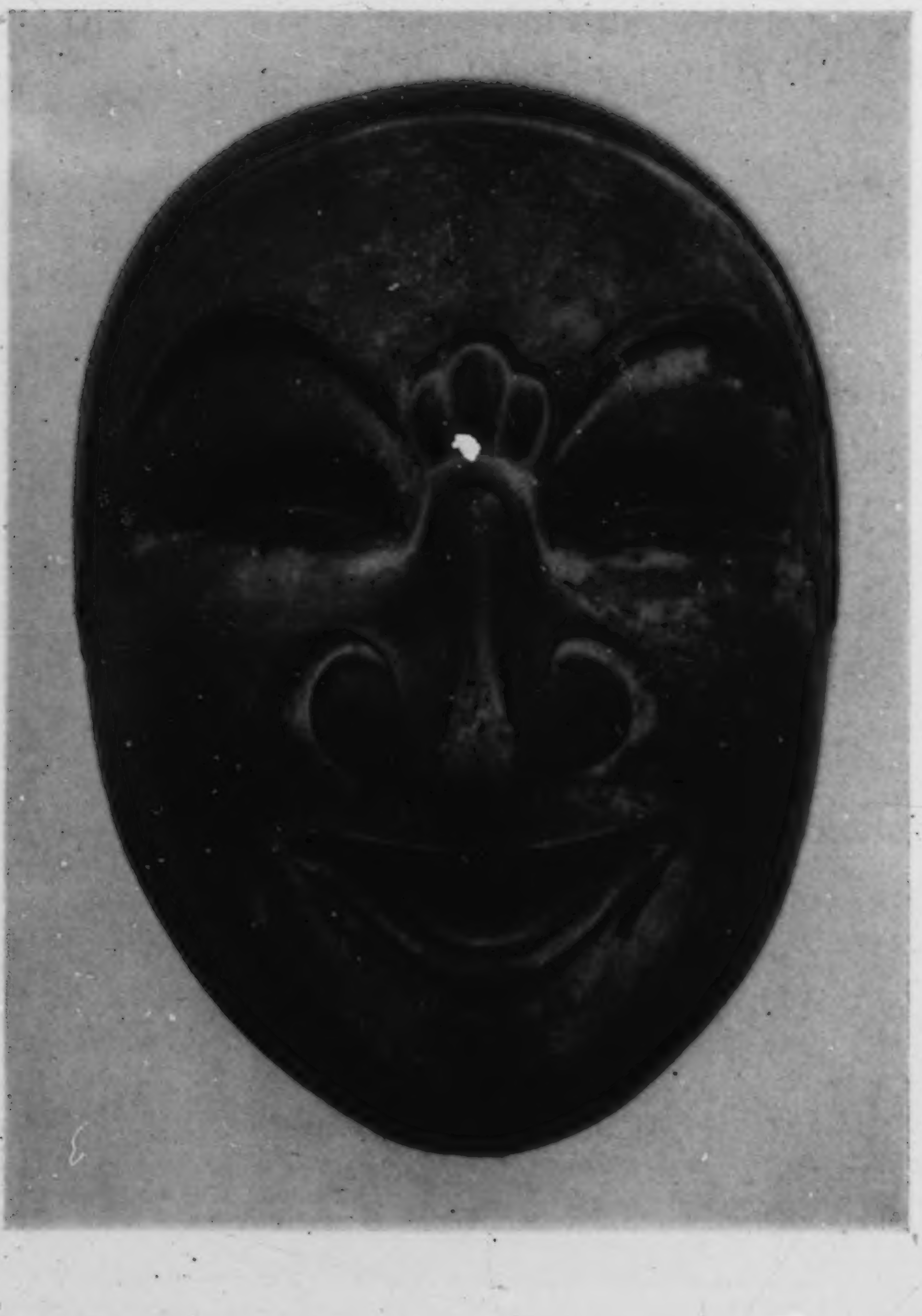
62 *BLACK CAT* *Plate* 65
Hishida Shunsō (1875–1911). Meiji period, dated 1910
Hanging scroll; colour on silk. 59½ by 20⅛ in. (1·513 by 0·511 m.)
Mr Moritatsu Hosokawa, Tokyo. Registered Important Cultural Property

After the Meiji restoration of 1868 Japanese artists were increasingly attracted to the European style of painting. But presently, under the aegis of the critic Okakura Kakuzō (Tenshin), an art academy was founded to foster national traditions in opposition to the foreign influence. Hishida Shunsō took part in this movement. His 'naturalistic' style still admits a decorative stylization of the tree and its leaves. His forms are modelled with washes of different colours in the manner called boneless by the Chinese. Despite his early death Shunsō had a strong influence over his generation.

63 *MOUNTAIN HOUSE IN STORM* *Plate* 67
Tomioka Tessai (1836–1924). Taishō period, *c.* 1912
Hanging scroll; ink on paper with light colour. 48⅞ by 23⅝ in. (1·24 by 0·6 m.)
Mr Kenkichi Naitō, Kyoto

The Nanga ('Southern Painting') or Bunjinga ('Scholars' Painting') survived the Meiji revolution in spite of the set-back it suffered from the new interest in Western painting. In the later XIXth century Tessai is the greatest representative of the conservative school. He infused new life into the style by his study of the late Ming masters Shih T'ao and Chu Ta, who had remained unknown to his predecessors.

But he contributed a wild and exuberant invention of his own, and to many of his pictures added a humane gentle humour which strikes a very individual note.



64 *RAINY SPRING*

Shimomura Kanzan (1873–1930) Taishō period, dated 1916
Pair of six-fold screens; colour on silk. Each 74¾ in. by 13 ft. 4¼ in. (1·902 by 4·077 m.)
National Museum, Tokyo

Kanzan was a pupil of the Kanō painters Hōgai and Gahō. He worked with Okakura Kakuzō and was one of the first artists to graduate from the Tokyo Art School, where he later taught. He was master of many techniques, but never transgressed the limits of the national tradition.

65 *DEER* *Plate* 66

Takeuchi Seihō (1864–1942). Taisho period, dated 1924.
Pair of six-fold screens; colour on silk. Each 63¾ by 141 in. (1·625 by 3·582 m.)
Imperial Household

A native of Kyoto, Seihō painted in the style of the Shijō school founded in the XVIIIth century by Matsumura Goshun and originally inspired by the work of Maruyama Ōkyo (cf. No. 61). He developed the naturalistic element of the Shijō style, reinforcing it by a study of Western painting. Deer were a favourite subject with him, and he excelled in painting their delicate coats in fine line (*kagaki*). Here they are meant to evoke a warm and tranquil day in spring.

SCULPTURE

66 *CLAY FIGURINE* *Plate* 3

Jōmon period
Kurokoma-mura, Yamanashi-ken. Earthenware. Height, 11¼ in. (0·285 m.)
National Museum, Tokyo

The face is flat, the eyes slanting; the upper lip is split to the nose. The L-shaped incisions on the right cheek and the dislocation of the shoulders are deliberate and unexplained features. The figurine is probably of the second millennium BC.

Bugaku mask. XIIth century (Cat. No. 87)

67 *CLAY FIGURINE*

Plate 1

Jōmon period
From a shell-mound at Shimpukuji, Iwatsuki-shi, Saitama-ken. Earthenware. Height, 8⅞ in. (0·235 m.)
Mr Takeo Nakazawa, Tokyo. Registered Important Cultural Property

The large head occupies about a third of the total height. The hair is elaborately shaped to frame the face. The sex is probably female, and the incised lines and dots must represent clothing and ornament. Traces of red pigment remain on the surface.

The style is characteristic of the late Jōmon of the Kantō region (east Honshu towards Tokyo) in the first millennium BC.

68 *CLAY FIGURINE*

Plate 2

Jōmon period
Kamegaoka, Kizukuri-machi, Aomori-ken. Earthenware. Height, 13⅝ in. (0·345 m.)
Mr Gengo Echigoya, Aomori. Registered Important Art Object

This hollow figurine is made of fine clay and the surface is burnished. An irregular top-knot of hair appears directly above the great ovals of eyes which have absorbed the whole face. The breasts suggest the female sex. The decoration of spiral grooves surrounded by cord impressions is similar to that appearing on most Jōmon pottery.

This is one of the largest of the figurines, and of a type found in the north-east of Honshu. It belongs to a late stage of the Jōmon culture, in the first millennium BC.

69 *MAN IN ARMOUR*

Plate 5

Period of the Great Tombs, Vth–VIth centuries AD
Chūjō-mura, Saitama-ken. Haniwa. Earthenware. Height, 24⅝ in. (0·626 m.)
Mr Yoshio Negishi, Saitama. Registered Important Cultural Property

During the early dynastic 'Period of the Great Tombs' the tumuli covering the graves of important persons were surrounded by hollow cylinders of baked clay (*haniwa*) buried in the soil at short intervals to reinforce the heaped earth. The top ends of these cylinders were often decorated with modelled figures of people and animals.

This warrior is a frequent type of *haniwa*, though not all are so well finished. He wears a helmet and cuirass made of strips of iron held together by rivets or thongs and carries a sword at his side.

70 *WOMAN*

Period of the Great Tombs. Vth–VIth centuries AD
Jūjō-mura, Saitama-ken. Haniwa. Earthenware. Height, 25⅜ in. (0·646 m.)
Mr Hisashi Ōkura, Tokyo. Registered Important Cultural Property

A female bust forming the top of a *haniwa* cylinder. The hair is raised in a roll in front and up the back of the head, and held over the brow with a comb (*Shimada* style). She wears pendant earrings, a necklace and a band over her right shoulder. The right arm is raised and the left hand lies on her breast.

71 *WOMAN SEATED ON A HIGH STOOL* *Plate* 4

Period of the Great Tombs, Vth–VIth centuries AD
Okawa-mura, Gumma-ken. Haniwa. Earthenware. Height, 27⅜ in. (0·695 m.)
National Museum, Tokyo. Registered Important Cultural Property

Unlike the majority of *haniwa* figures this one does not terminate in a cylinder below: the modelling of the whole figure has been attempted. She is seated on a high stool. Her hair is dressed in *shimada* style, rolled in front and behind and held with a comb. She wears earrings, a necklace, and bracelets on wrists and ankles. At her girdle hang a pouch and a mirror (which would be of bronze) decorated with five little bells. The legs and feet are disproportionately small.

72 *HIND*

Period of the Great Tombs, Vth–VIth centuries AD
Ibaragi-ken. Haniwa. Earthenware. Height about 7 in. (0·18 m.)
Mr Keiji Takakuma, Tokyo

Fragment of an animal figure; only the head survives.

73 *MONKEY* *Plate* 6

Period of the Great Tombs, Vth–VIth centuries AD
Tachibana-mura, Ibaragi-ken. Haniwa. Earthenware. Height about 10⅛ in. (0·257 m.)
Mr Takeo Nakazawa, Tokyo. Registered Important Cultural Property

Fragment of an animal figure of which only the upper part survives. Marks on the back suggest that it was a mother-monkey carrying her baby on her back. Traces of red pigment remain on the face.

74 *SHAKA NYORAI (ŚĀKYAMUNI BUDDHA)*

Plate 7

Artist unknown. Asuka period, VIth–VIIth centuries
Gilded bronze. Height, 17⅜ in. (0·44 m.)
National Museum, Tokyo. Registered Important Cultural Property

Śākyamuni is seated on a throne which is covered by the lower folds of his garments. The oval face and almond-shaped eyes, the 'archaic' smile, the large hands with long nails and the stylized symmetry of the drapery are features of the Chinese style of Northern Wei, which spread to Japan to become the characteristic style of the Asuka period.

This piece is one of a group of 53 bronze statuettes belonging to the Hōryū-ji which were presented by the temple to the Imperial Household in 1878. It is close in treatment to the famous Śākyamuni trinity of bronze preserved in the main image hall of the Hōryū-ji. The trinity was cast in AD 623 by Tori, grandson of an immigrant of Chinese or Korean origin.

75 *BOSATSU (BODHISATTVA)*

Plate 8

Artist unknown. Asuka period, VIth–VIIth centuries
Gilded bronze. Height, 8⅛ in. (0·206 m.)
National Museum, Tokyo. Registered Important Cultural Property

The Bodhisattva is seated in an attitude of meditation, the right hand touching the cheek and the right leg resting on the left knee. A figure in this posture is found as an image type in China in the early VIth century AD, but seems to have been specially popular in Korea and Japan. It is generally identified as Śākyamuni before the Enlightenment, or Maitreya, the future Buddha.

This piece, like No. 74, is one of the 53 bronze statuettes formerly belonging to the Hōryū-ji which were deposited with the Imperial Household. It is closer in style to the similar Korean pieces than are the majority of the group of 53 (see no. 74).

76 *BOSATSU (BODHISATTVA)*

Artist unknown. Nara period, VIIth century
Gilded bronze. Height, 13⅞ in. (0·352 m.)
National Museum, Tokyo. Registered Important Cultural Property

The greater attention paid to the modelling of the body and the lighter treatment of the stylized draperies distinguish this image from earlier Asuka sculpture and are the first signs of the influence of the T'ang dynasty art of China. The casting and finish show a great advance over the earlier technique.

This image also belongs to the group of 53 (see No. 74).

77 *KANNON BOSATSU* *Plate* 10

Artist unknown. Nara period, end VIIth–beginning VIIIth century
Gilded bronze. Height, 34⅝ in. (0·879 m.)
Hōryū-ji, Nara. Registered National Treasure

Kannon (Chinese Kuan Yin) is Avalokiteśvara, the Merciful Bodhisattva, who has been worshipped in Japan from the earliest introduction of Buddhism. The gentle line of the modelling of the body and the delicate stylization of clinging draperies are characteristics of the early VIIIth century (early Nara period) which reveal the growing influence of the T'ang sculpture of China; but the face still recalls the Asuka style. This image is called the Yumetagae or Dream-changing Kannon, because popular belief ascribes to it the power of converting unpleasant dreams into auspicious ones.

78 *SHISHIKU BOSATSU* *Plate* 9

Artist unknown. Nara period, second half of VIIIth century
Wood. Height, 67⅜ in. (1·71 m.)
Tōshōdai-ji, Nara. Registered Important Cultural Property

This Bodhisattva image comes from the Kōdō (Lecture Hall) of the Tōshōdai-ji, the temple founded *c.* AD 759 by the Chinese monk Ganjin whom the Japanese Emperor invited to his court. The images set up in this temple are a direct reflection of the Buddhist sculpture of VIIIth century China: massive bodies, austere faces and a wealth of deeply carved, sinuous drapery. They are carved for the most part in *hinoki* (Japanese cypress) and, except for forearms, feet and pedestal, from a single block. This technique was continued for several centuries. A temple tradition identifies the statue as Shishiku or 'Lion-roar' Bosatsu, a Bodhisattva concerned with imposing the Buddha's Law on inferior spirits and on heathen mankind. It has also been called a Fukukensaku Kannon—a form of Avalokiteśvara portrayed with the rope 'that catches men and *devas* and draws them towards the bank of Bodhi'—and is generally shown with three eyes and eight arms.

79 *GIGAKU MASK*

Artist unknown. Nara period, VIIIth century
Wood, painted. 11¾ by 8⅜ in. (0·30 by 0·214 m.)
National Museum, Tokyo

One of the 31 Gigaku masks, originally preserved in the Hōryū-ji, which were deposited after 1878 in the Imperial Household. Gigaku was a form of Buddhist temple drama in which masked actors took part. Introduced into China from further West, it is said to have reached Japan from Wu (south central China) by the agency of a Korean named Mimashi. For all its popularity in the Nara period the vogue of Gigaku ceased soon afterwards and the nature of the performance remains obscure. It was probably analogous to the moralities of the Christian Church, featuring simple stories with a few characters, accompanied by music and partly danced. The large and emphatic features of the masks suggest that the play took place in the open air. They are all carved in camphor wood. This mask with open mouth, prominent nose and headdress in open-work of gilded bronze is thought to represent Gokō, the stock character of a nobleman, who was paired with the lady Gojo.

80 *GIGAKU MASK*

Artist unknown. Nara period, VIIIth century
Red-painted wood. 12½ by 8¾ in. (0·318 by 0·223 m.)
National Museum, Tokyo

Like No. 79, one of the 31 masks of camphor wood from the Hōryū-ji. The red face, staring eyes and grotesque nose denote the herald Chidō.

81 *GIGAKU MASK* *Plate* 14

Artist unknown. Nara period, VIIIth century
Camphor wood, painted. 16¼ by 9⅛ in. (0·412 by 0·232 m.)
National Museum, Tokyo

From the same set as Nos. 79 and 80, this brown-painted mask is believed to represent one of the chief protagonists of Gigaku: Kongō or Rikishi, whose bulging eyes, clenched teeth and swelling veins denote his ferocity towards all who oppose the Buddhist faith.

82 *YAKUSHI NYORAI* *Plate* 11

Artist unknown. Heian period, IXth century
Wood. Height, 65 in. (1·657 m.)
Gangō-ji, Nara. Registered National Treasure

Yakushi Nyorai is the Buddha of Medicine, Bhaishajyaguru, whose vow to relieve sickness ensured him an important place in the Buddhist pantheon. He holds a medicine jar in his left hand. The style of draperies and cast of features are characteristic of the early IXth century.

A rectangular opening was cut in the back to counteract the effect of shrinkage. The board which once covered it is lost.

83 *MIROKU BOSATSU* *Plate* 13

Artist unknown. Heian period, IXth century.
Wood. Height, 15¼ in. (0·387 m.)
Tōdai-ji, Nara. Registered Important Cultural Property

This image of the Bodhisattva Maitreya (the Buddha of the future) is carved from a single block of wood, except the hands. The size of the head, the heavy cast of face and the forward inclination of the body are features peculiar to this image. It was once thought to be a model of the great bronze Buddha consecrated in the Tōdai-ji in AD 752; but the finely chiseled draperies are typical of the IXth century.

84 *SHINTŌ DEITY* *Plate* 16

Artist unknown. Heian period, IXth–Xth centuries
Painted wood. Height, 38⅜ in. (0·976 m.)
Matsunoo Taisha, Kyoto. Registered Important Cultural Property

The deity is represented as an old man dressed in ceremonial court costume and holding a courtier's sceptre according to the Chinese custom. It is carved from a single block of wood.

Images of the gods of Shintō, essentially an aniconic religion, were not made until the Heian period, when, following the example of Buddhism, some statues were carved. They were represented in native Japanese costume. Previously Shintō had been content to call up divine spirits by ritual involving the symbolic use of mirrors and swords.

85 *BOSATSU (BODHISATTVA) ON CLOUDS* *Plate* 12

Artist unknown. Heian period, XIth century
Five sculptures in wood, painted. Height, from 22¼ to 32 in. (0·564 to 0·814 m.)
Width, from 21¾ to 30 in. (0·552 to 0·761 m.)
Byōdō-in, Uji near Kyoto. Registered National Treasure

Five of the 52 carvings of heavenly beings and monks riding on clouds which adorn the walls of the Hōōdō (Phoenix Pavilion) of the Byōdō-in. This temple was founded in 1053 to house a wooden statue of Amida Nyorai (the Buddha Amitābha) carved by the sculptor Jōchō.

The flying spirits surround this figure with their offerings and their music, and the temple with its garden represents the Amida's Pure Land (Paradise).

The 52 images, finely carved in high relief, were originally enriched with colours and gold foil that have now disappeared. They are thought to be the work of Jōchō's studio, and some may be by his hand.

86 *ANTEIRA AND MAGORA*

Chōsei (1010–91). Heian period, XIth century
Painted wood. Height, 45¼ and 46⅛ in. (1·151 and 1·173 m.)
Kōryū-ji, Kyoto. Registered National Treasure

Yakushi Nyorai (the Buddha Bhaishajyaguru; see No. 82) has in his train 12 guardian spirits. Anteira (Andira) and Magora (Mahoraga) are two of these. They are carved each from a single block, on pedestals representing rocks. It is on record that all 12 were carved in 1064 by Chōsei, a pupil of Jōchō (see No. 85).

87 *BUGAKU MASK* *Plate facing p.* 49

Artist unknown. Heian period, XIIth century
Painted wood. 8½ by 6¼ in. (0·215 by 0·16 m.)
Kasuga Taisha, Nara. Registered Important Cultural Property

Bugaku or Gagaku designates a style of dance introduced from China towards the end of the Nara period. Bugaku performances still take place at the Imperial court and in some of the older temples. The masks used by the dancers are smaller than those of Gigaku (see No. 79). In some examples the movable eyes and jaws make possible a greater range of expression. The mask exhibited, the smiling face called Chikyū, bears an inscription dating it to 1185.

88 *BUGAKU MASK*

Artist unknown. Heian period, XIIth century
Painted wood. 9⅜ by 6¼ in. (0·237 by 0·16 m.)
Kasuga Taisha, Nara. Registered Important Cultural Property

The mask of Nasori, the divine dragon (see No. 87)

89 *BUGAKU MASK*

Plate 15

Artist unknown. Kamakura period, XIIIth century
Wood, lacquered and painted. 15 by 10¾ in. (0·38 by 0.273m.)
Kanzeon-ji, Fukuoka. Registered Important Cultural Property

The mask of Ryō-ō, chief character of one of the most popular Bugaku dances (see No. 87). Very tall, with the head of a dragon, Ryō-ō stands for Chang Kung, Prince of Lan-ling, a warrior who lived in the Northern Ch'i Kingdom of China (530–577) and terrified his enemies in battle by wearing a mask.

90 *JIZŌ BOSATSU*

School of Unkei. Kamakura period, XIIth–XIIIth centuries
Wood lacquered. Height 35⅜ in. (0·897 m.)
Rokuharamitsu-ji, Kyoto. Registered Important Cultural Property

The cult of Jizō, the Bodhisattva Kshitigarbha, conceived as one of the judges of hell, was specially popular in the Kamakura period (see No. 13). The technique employed in this sculpture is that called *yosegi*, in which the figure is carved from a partly hollow block consisting of a large number of small pieces of wood assembled on a more or less regular plan. The monk's habit clothing the figure, falling in unusually deep-cut folds, was formerly decorated with colours and gold leaf. The eyes are inlaid with crystal, a Kamakura innovation. The style is that of Unkei, the leading sculptor of the early Kamakura period, whose aim was to recreate and surpass the heroic naturalism of the Nara age. This sculpture is believed to be the work of Unkei's studio.

91 *MAWARANYO AND JIMMO TEN*

Plates 17 *and* 18

Artist unknown. Kamakura period, XIIIth century
Wood with touches of colour. Height, 60⅝ and 66½ in. (1·54 and 1·69 m.)
Myōhō-in, Kyoto. Registered National Treasure

Two of the Nijūhachibu-shū (the Twenty-eight Spirits) who together with the gods of wind and thunder form the train of the Kannon with a Thousand Hands. Their images are preserved behind the Sanjūsangendō (Hall of Thirty-three Bays, as the Rengeō-in is popularly called). In this temple the central image of Kannon carved in 1254 by Tankei (son of Unkei, see No. 90) is surrounded by 1,000 images of the Kannon with a Thousand Hands.

The figures of the Nijūhachibu-shū are of *hinoki* (Japanese cypress), executed in the *yosegi* technique (see No. 90) and have eyes of crystal. They are as varied as possible, including male and female, young and old. The two selected here are a young man striking cymbals (Jimmo Ten) and an old woman joining her hands to pray (Mawaranyo).

92 *UESUGI SHIGEFUSA* *Plate* 19

Artist unknown. Kamakura period, XIIIth century
Wood with touches of colour. Height, 27½ in. (0·697 m.)
Meigetsu-in, Kanagawa. Registered Important Cultural Property

Portrait statues of lay persons were very rare before the Kamakura period, when they became popular with the nobility. This statue of Uesugi Shigefusa is carved in a *yosegi* structure of *hinoki* wood (see No. 90). The surface is painted in colours and the eyes are inlaid with crystal.

Shigefusa is said to have come to Kamakura from Kyoto in 1252 in the train of the Imperial Prince Munekata and to have resided there ever afterwards. He is shown wearing court costume: the *eboshi* cap and *kariginu* robe. He is holding a courtier's sceptre (cf. No. 84).

93 *NŌ MASK: HANNYA*

Artist unknown. Momoyama period, XVIth–XVIIth centuries
Coloured wood. 9¾ by 7 in. (0·252 by 0·176 m.)
Mr Moritatsu Hosokawa, Tokyo. Registered Important Art Object

The Nō drama arose out of dances (e.g. *sarugaku*, *dengaku*) which were popular in Japan from the XIIth century. By the beginning of the Muromachi period the elaborate convention of drama was perfected and fixed in the form it retains to the present day. It is one of the most highly wrought expressions of Japanese genius.

Nō has a large and varied repertory, and the different protagonists require their special masks to express a great variety of sentiments. The flesh-coloured

Hannya masks represent the ghost of a jealous woman bent on revenge. The one exhibited here has horns, eyes inlaid with metal and a large mouth revealing metal-covered teeth.

94 *NŌ MASK: HAKUJIKI-JŌ*

Artist unknown. Momoyama period, XVIth century
Painted wood. 7½ by 6 in. (0·19 by 0·151 m.)
Mr Moritatsu Hosokawa, Tokyo. Registered Important Art Object

Mask of an old man with long white beard, with movable lower jaw. It is used in one of the oldest plays, Okina, in which an old man 'with a white face' dances and sings to bring down the blessing of the gods on the peaceful reign of a virtuous monarch.

This mask is traditionally attributed to Nikko, a legendary figure said to have been one of the earliest carvers of Nō masks.

95 *NŌ MASK: KO-OMOTE*

Artist unknown. Yedo period, XVIIth century
Painted wood. 8¼ by 5¼ in. (0·21 by 0·133 m.)
National Museum, Tokyo

The mask of a beautiful young woman, with the lips slightly apart.

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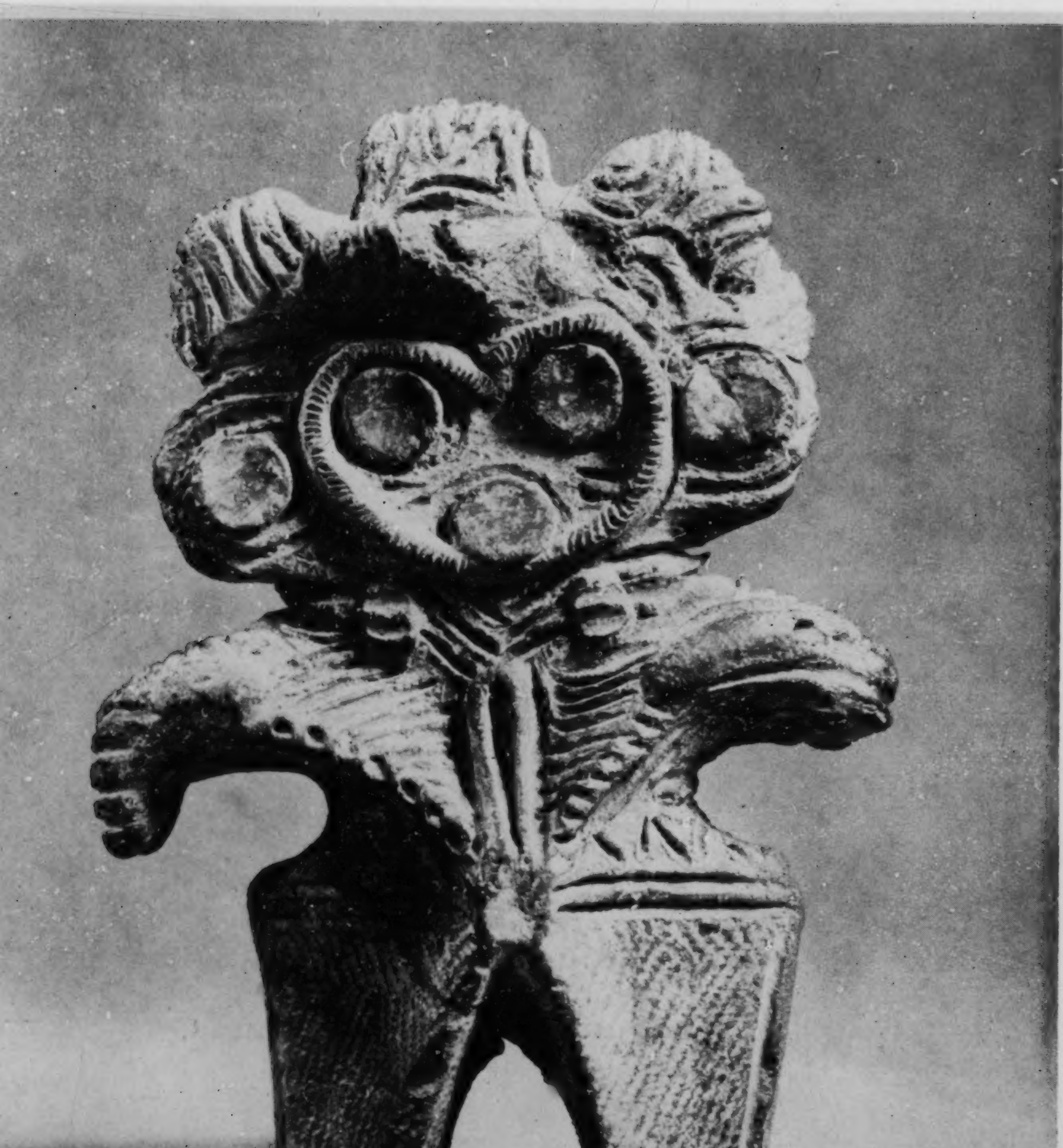
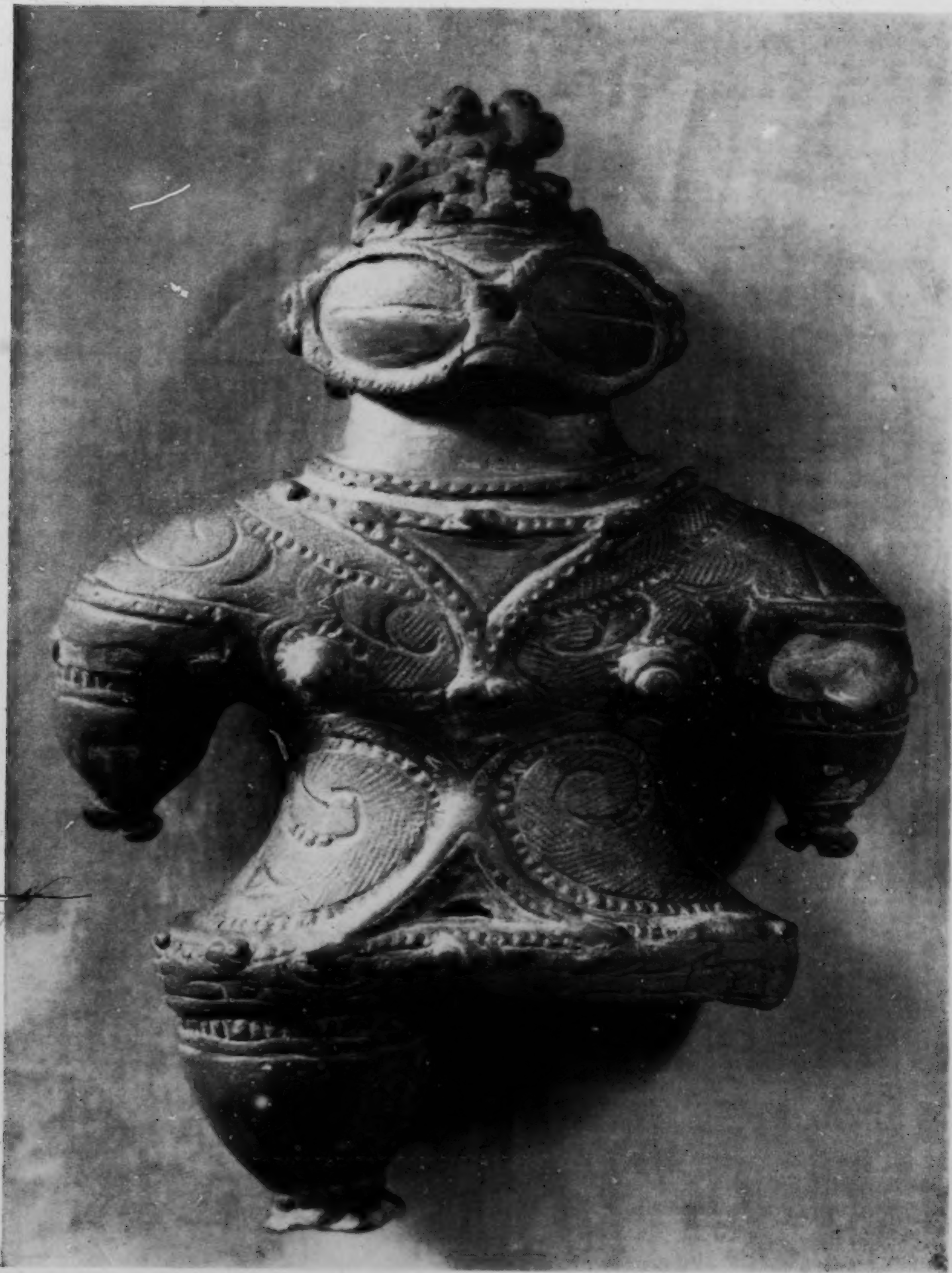
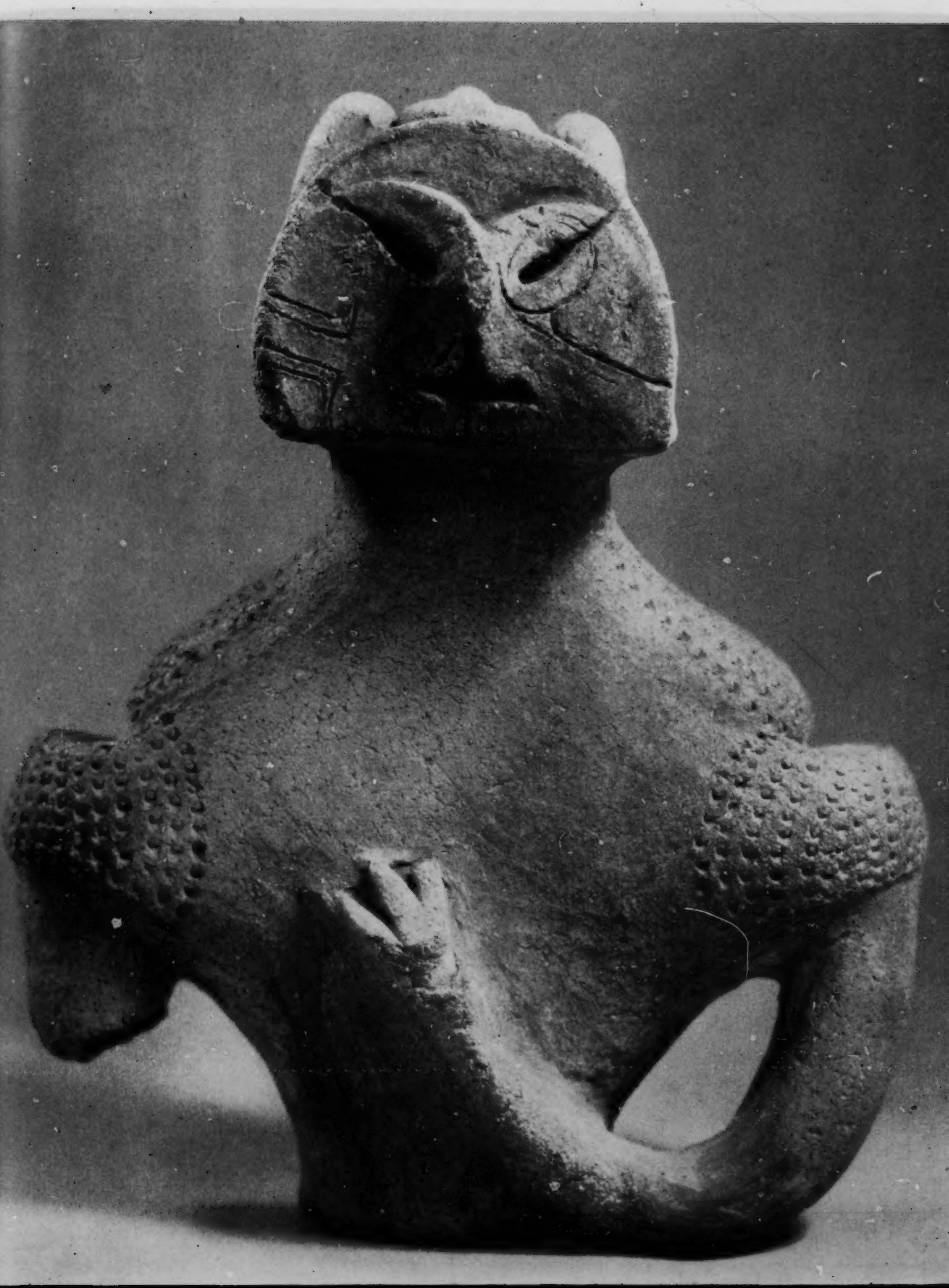


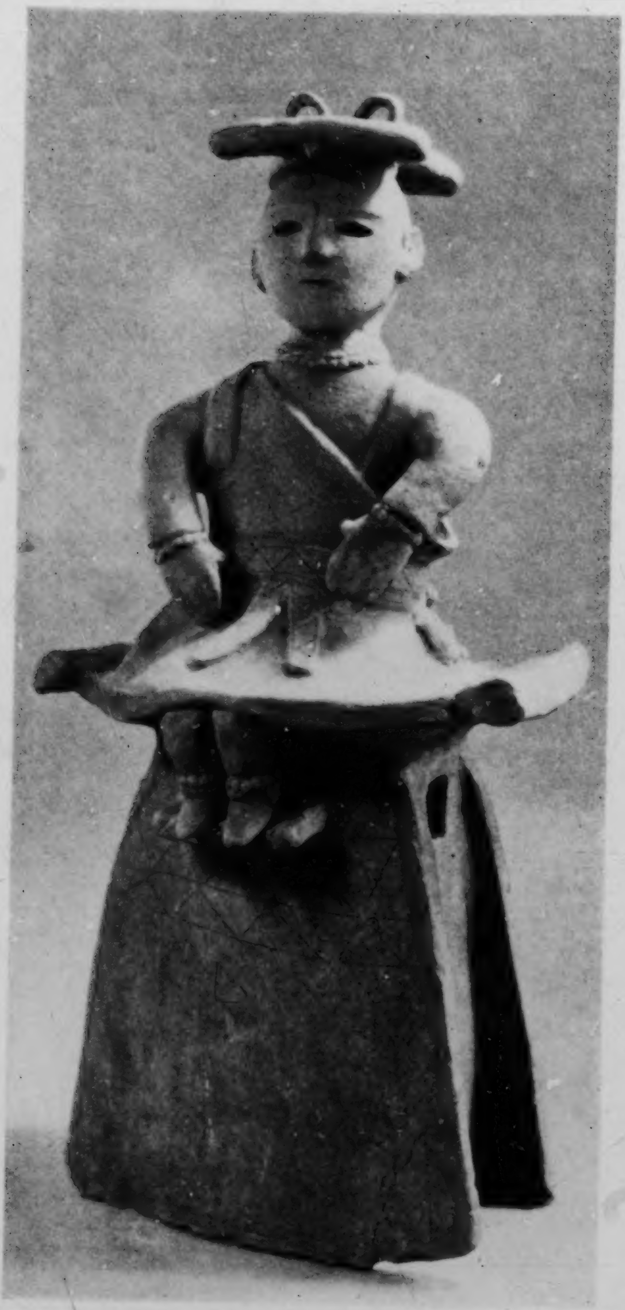
Pl. 1. Clay figurine. Jōmon period. Height 8⅞ in. (Cat. No. 67)



Pl. 2. Clay figurine. Jōmon period. Height 13$\frac{5}{8}$ in. (Cat. No. 68)

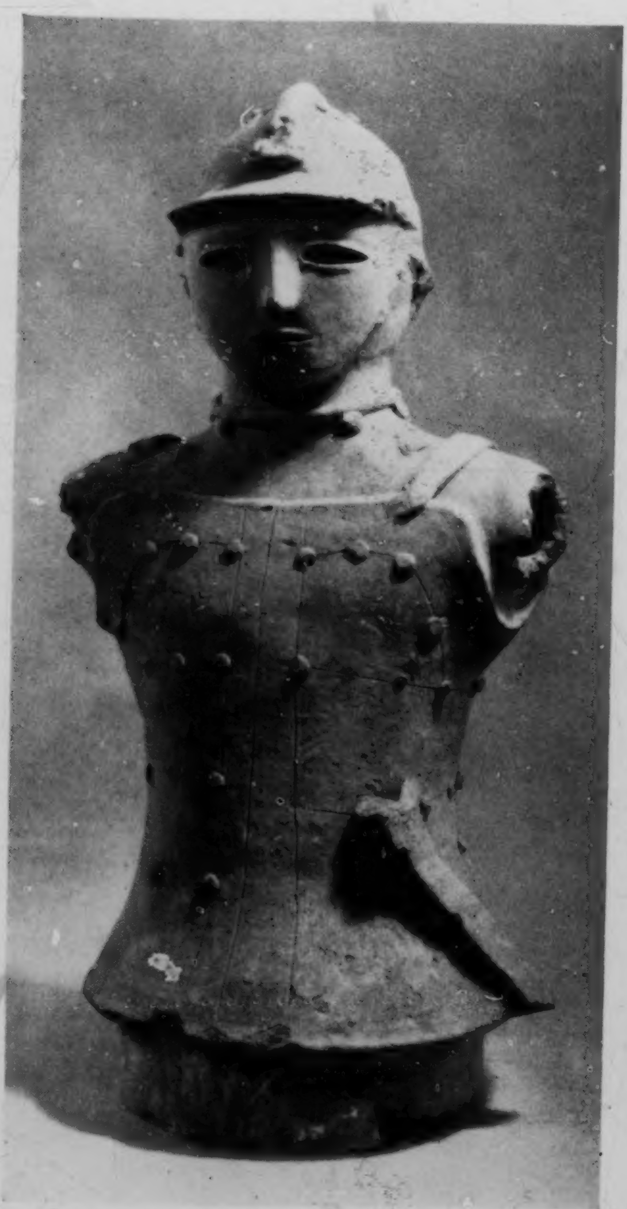
Pl. 3. Clay figurine. Jōmon period. Height 11$\frac{1}{4}$ in. (Cat. No. 66)

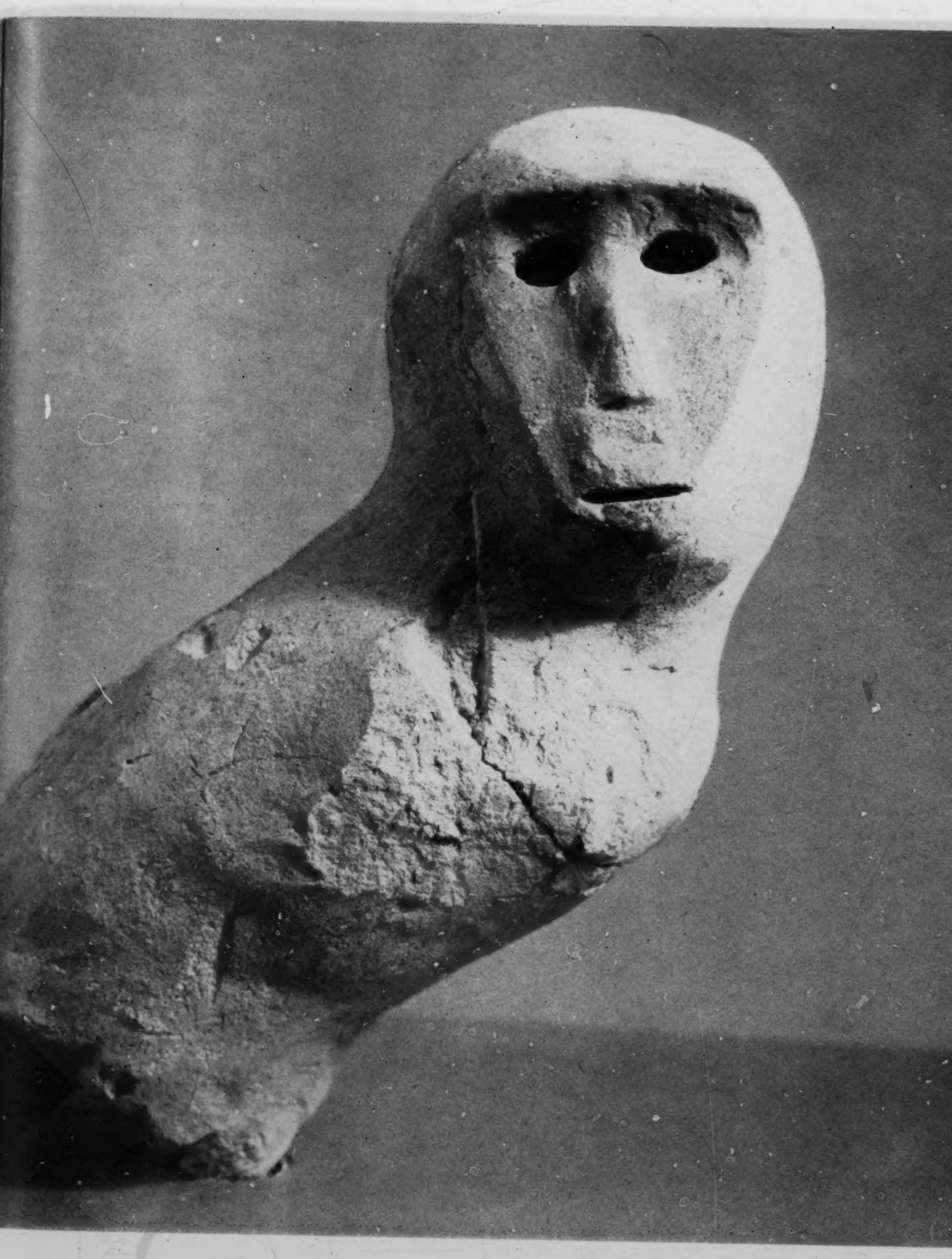




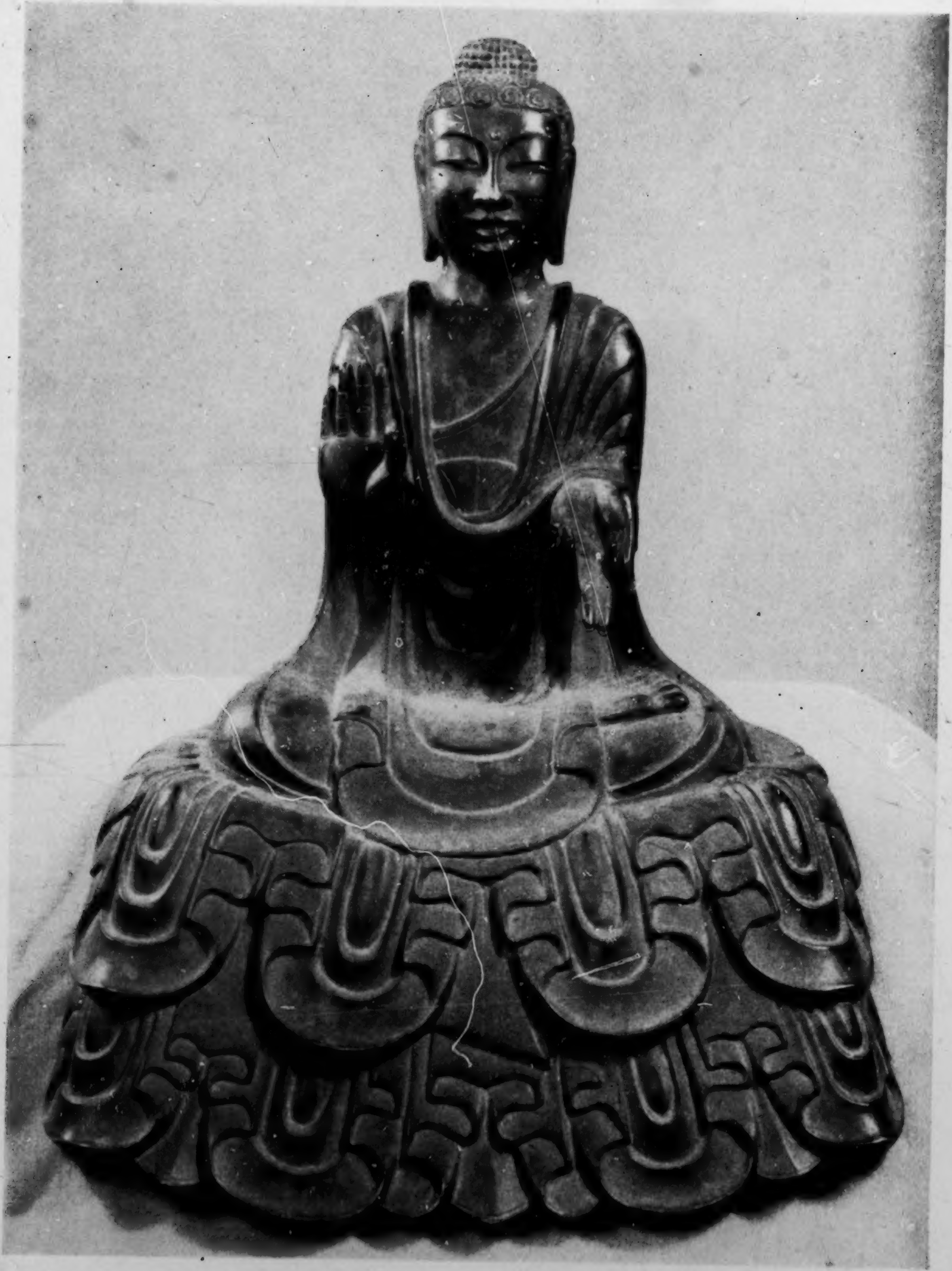
Pl. 4. Woman seated on a high stool. *Haniwa.* Vth–VIth cent. AD. Earthenware. height 27⅜ in. (Cat. No. 71)

Pl. 5. Man in armour. *Haniwa.* Vth–VIth cent. AD. Earthenware. height 24⅝ in. (Cat. No. 69)

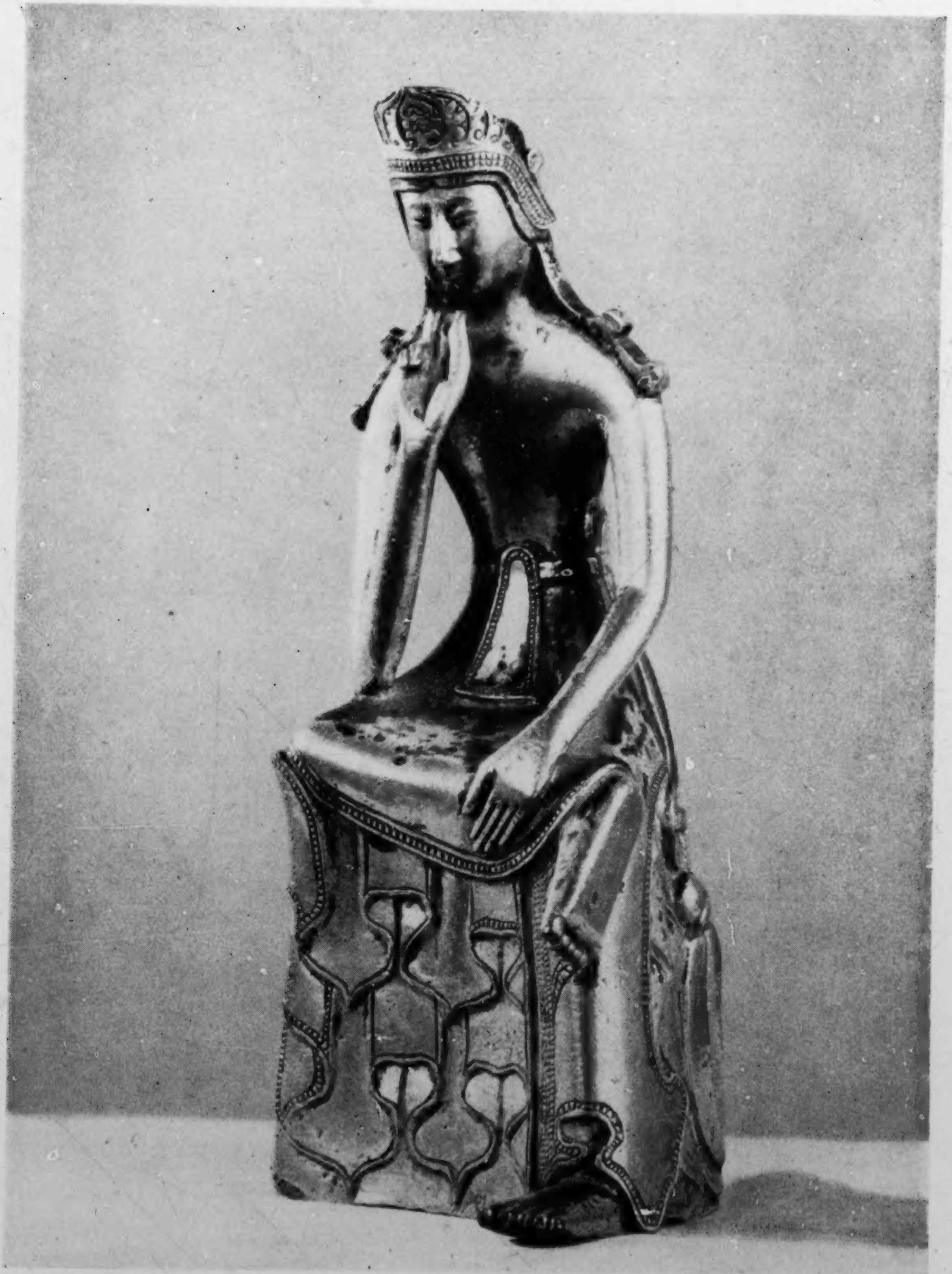




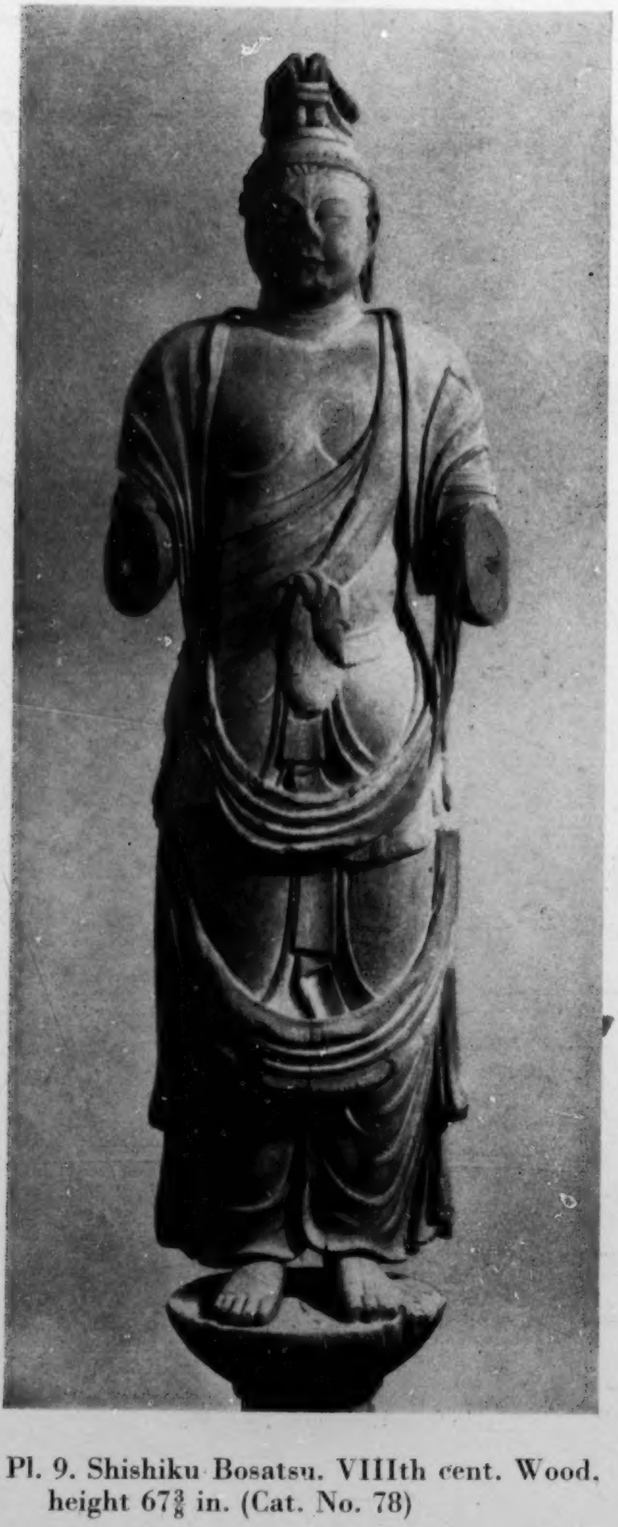
Pl. 6. Monkey. *Haniwa.* Vth–VIth cent. AD. Earthenware, height $10\frac{1}{8}$ in. (Cat. No. 73)



Pl. 7. Shaka Nyorai. VIth–VIIth cent. Gilded bronze. height 17$\frac{3}{8}$ in. (Cat. No. 74)

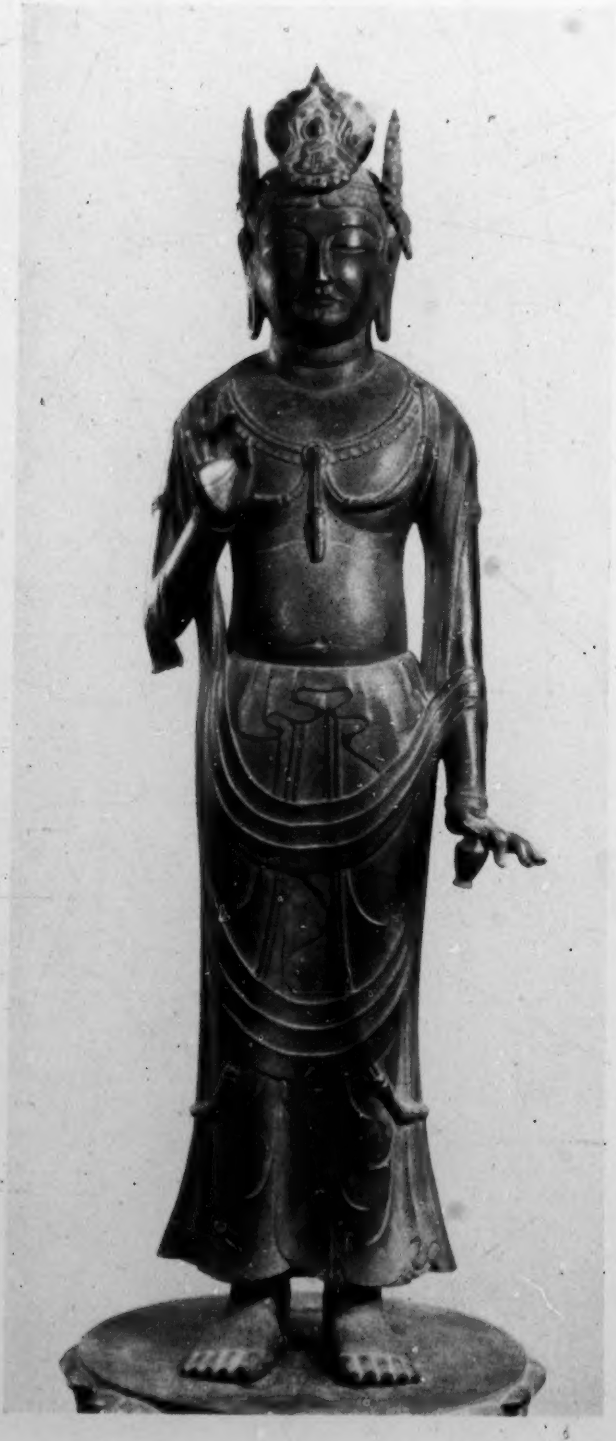


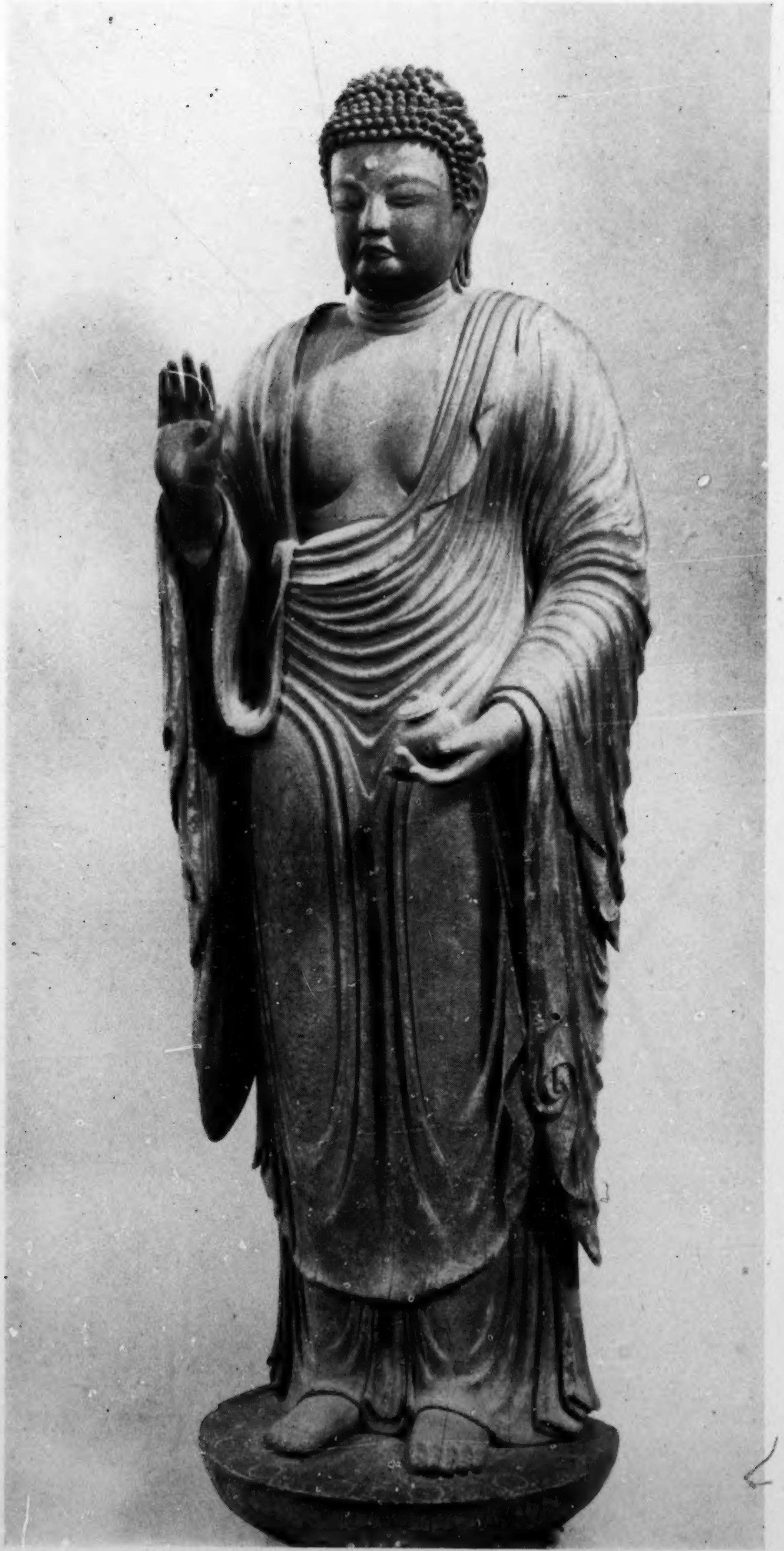
Pl. 8. Bosatsu. VIth–VIIth cent. Gilded bronze, height 8⅛ in. (Cat. No. 75)



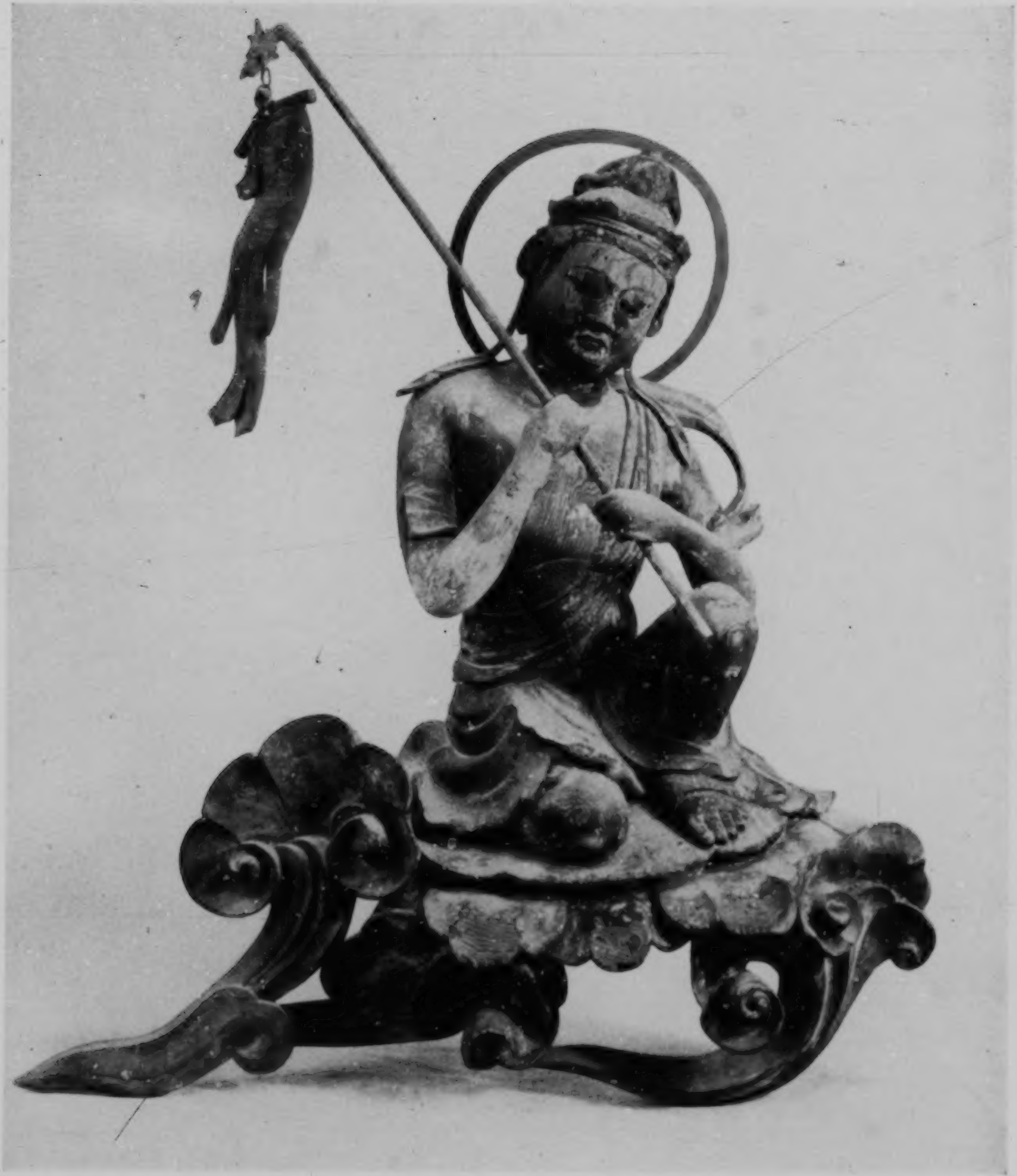
Pl. 9. Shishiku Bosatsu. VIIIth cent. Wood, height 67⅜ in. (Cat. No. 78)

Pl. 10. Kannon Bosatsu. VIIth–VIIIth cent. Gilded bronze, height 34⅝ in. (Cat. No. 77)

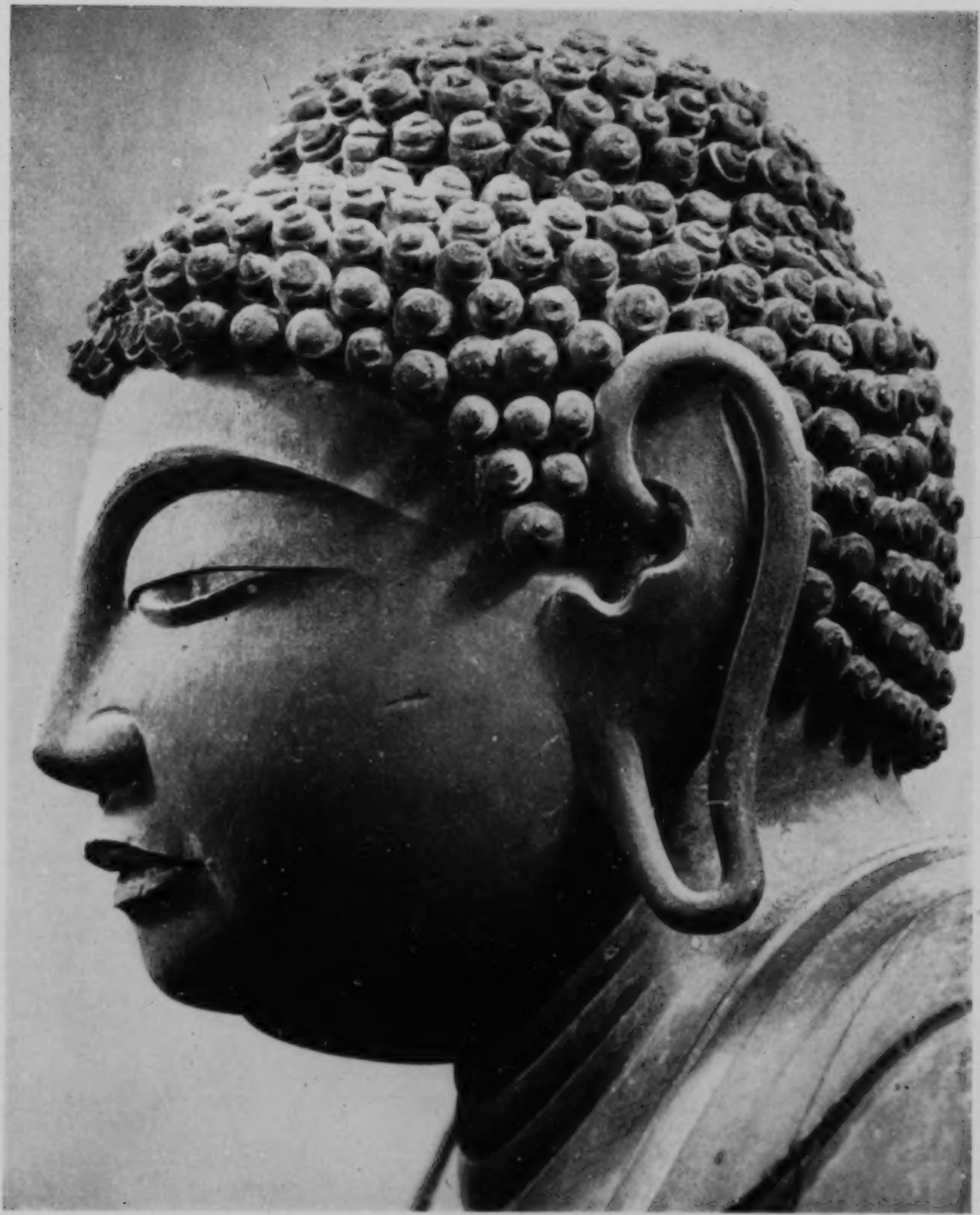




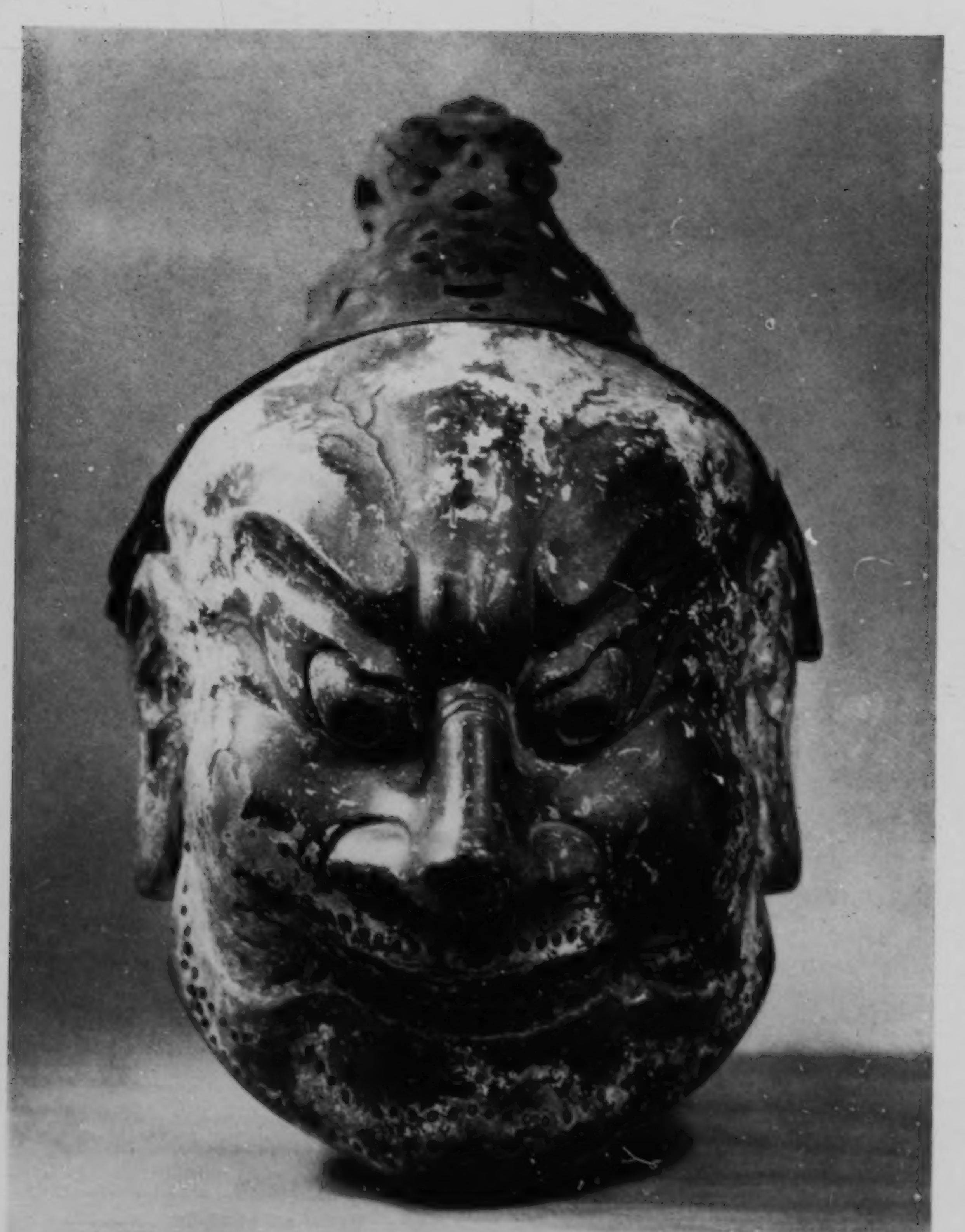
Pl. 11. Yakushi Nyorai.
IXth cent.
Wood,
height 65 in.
(Cat. No. 82)



Pl. 12. Bosatsu on clouds. XIth cent. Wood, height 24½ in. (Cat. No. 85)

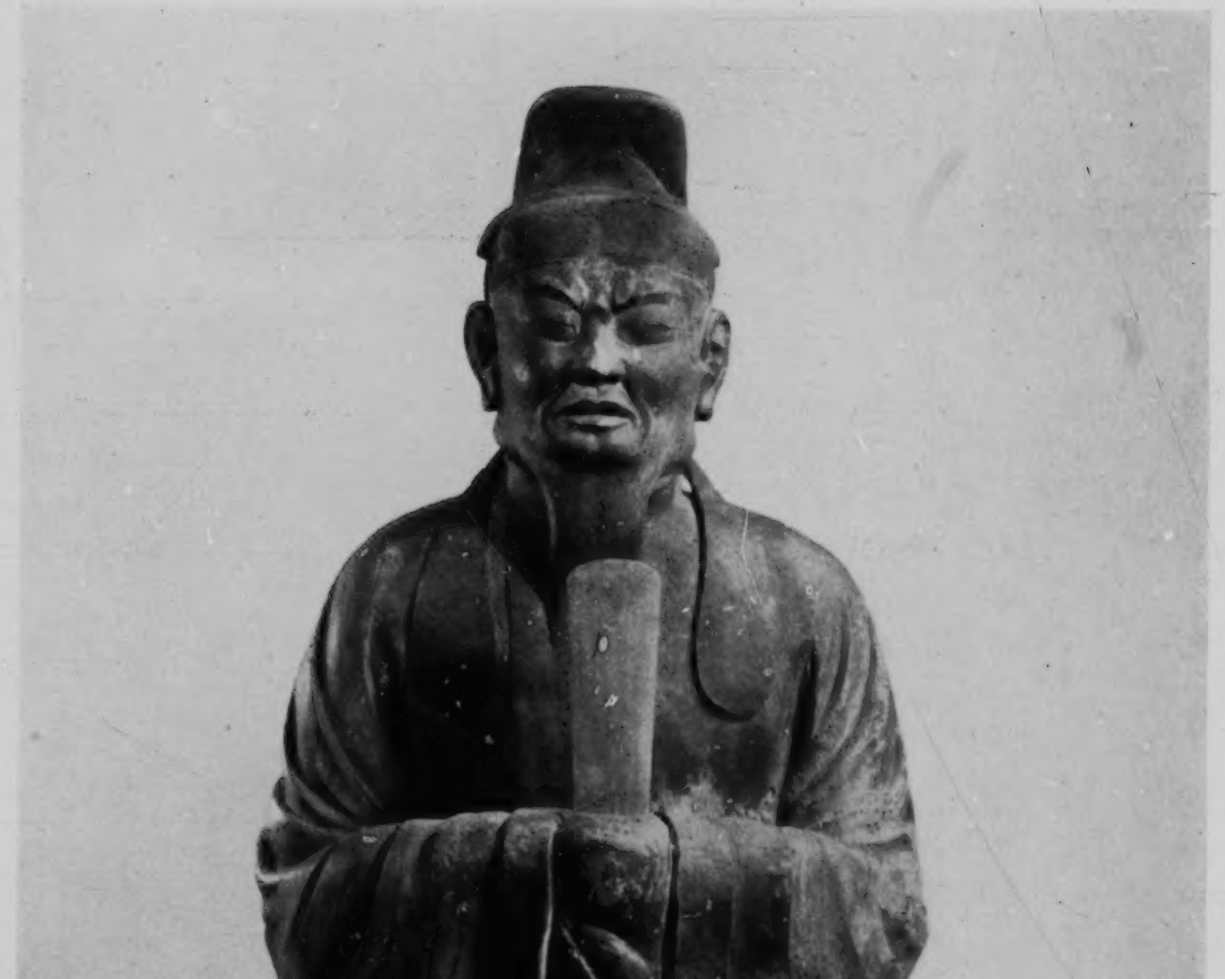


Pl. 13. Miroku Bosatsu (detail). IXth cent. Wood, height 15¼ in. (Cat. No. 83)

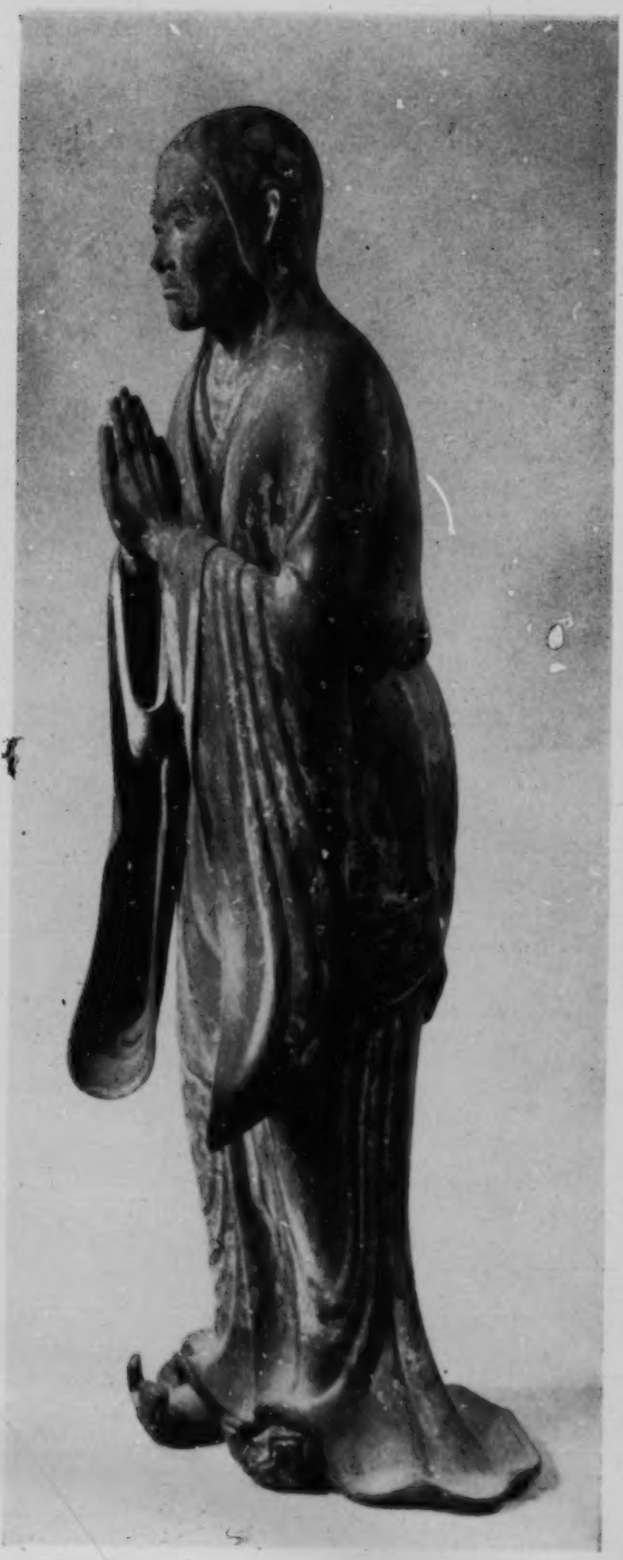


Pl. 14. Gigaku mask. VIIIth cent. Wood, height 16¼ in. (Cat. No. 81)

Pl. 15. Bugaku mask. XIIIth cent. Wood, height 15 in. (Cat. No. 89)

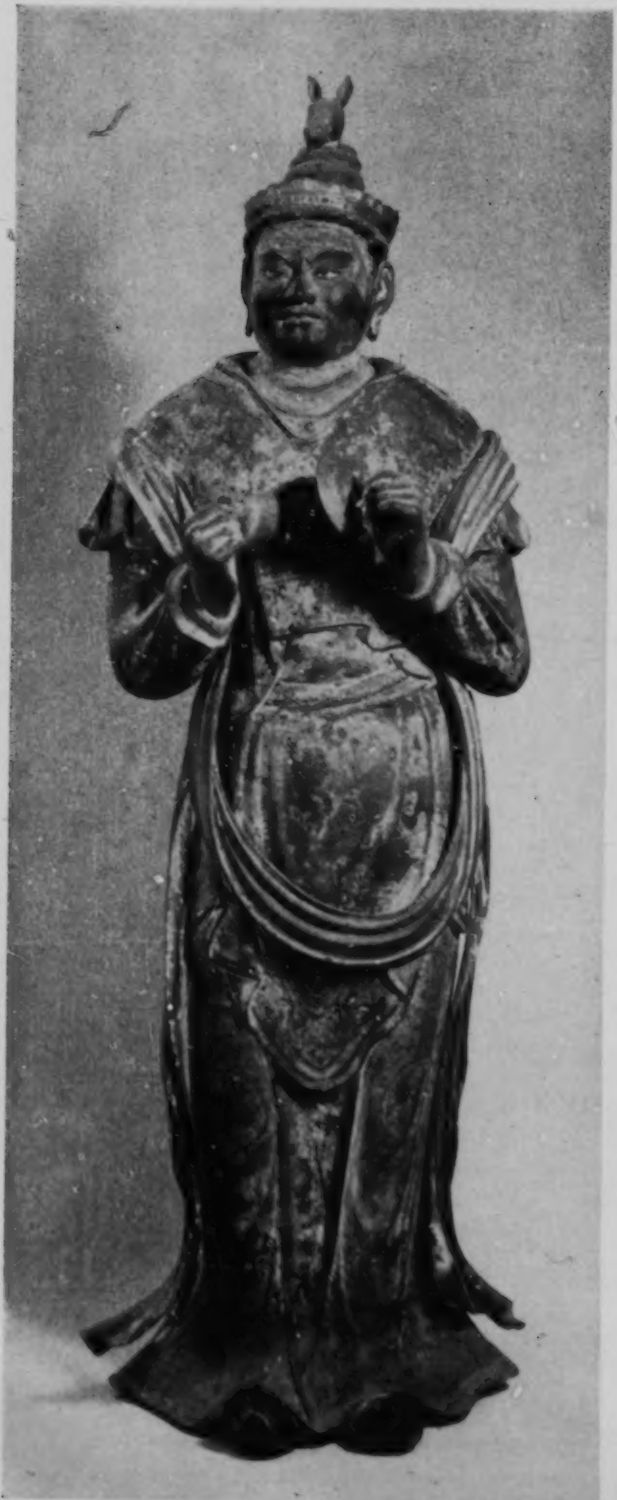


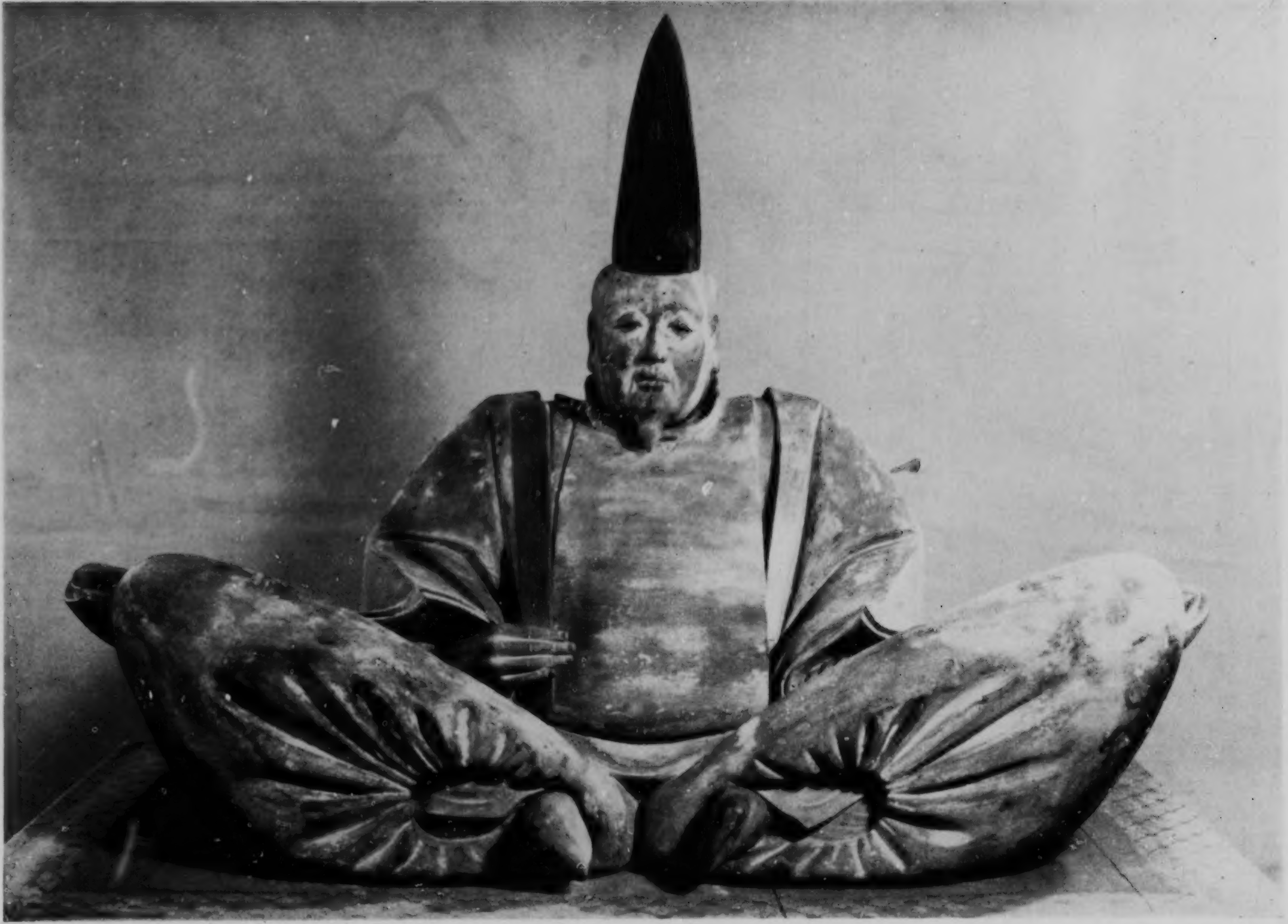
Pl. 16. Shintō deity. IXth–Xth cent. Wood, height 38¾ in. (Cat. No. 84)



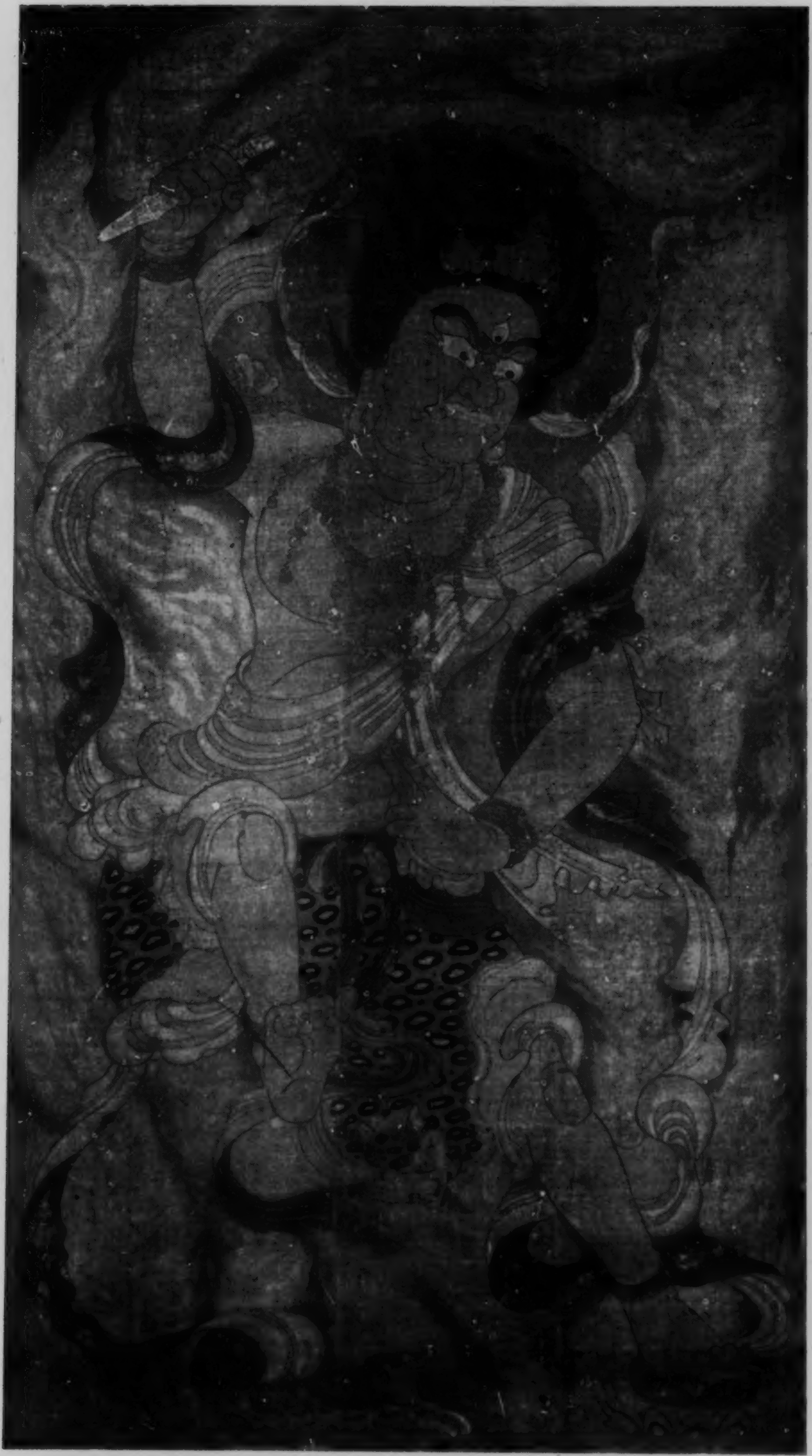
Pl. 17. Mawaranyo. XIIIth cent. Wood, height 60⅝ in. (Cat. No. 91)

Pl. 18. Jimmo ten. XIIIth cent. Wood, height 66½ in. (Cat. No. 91)

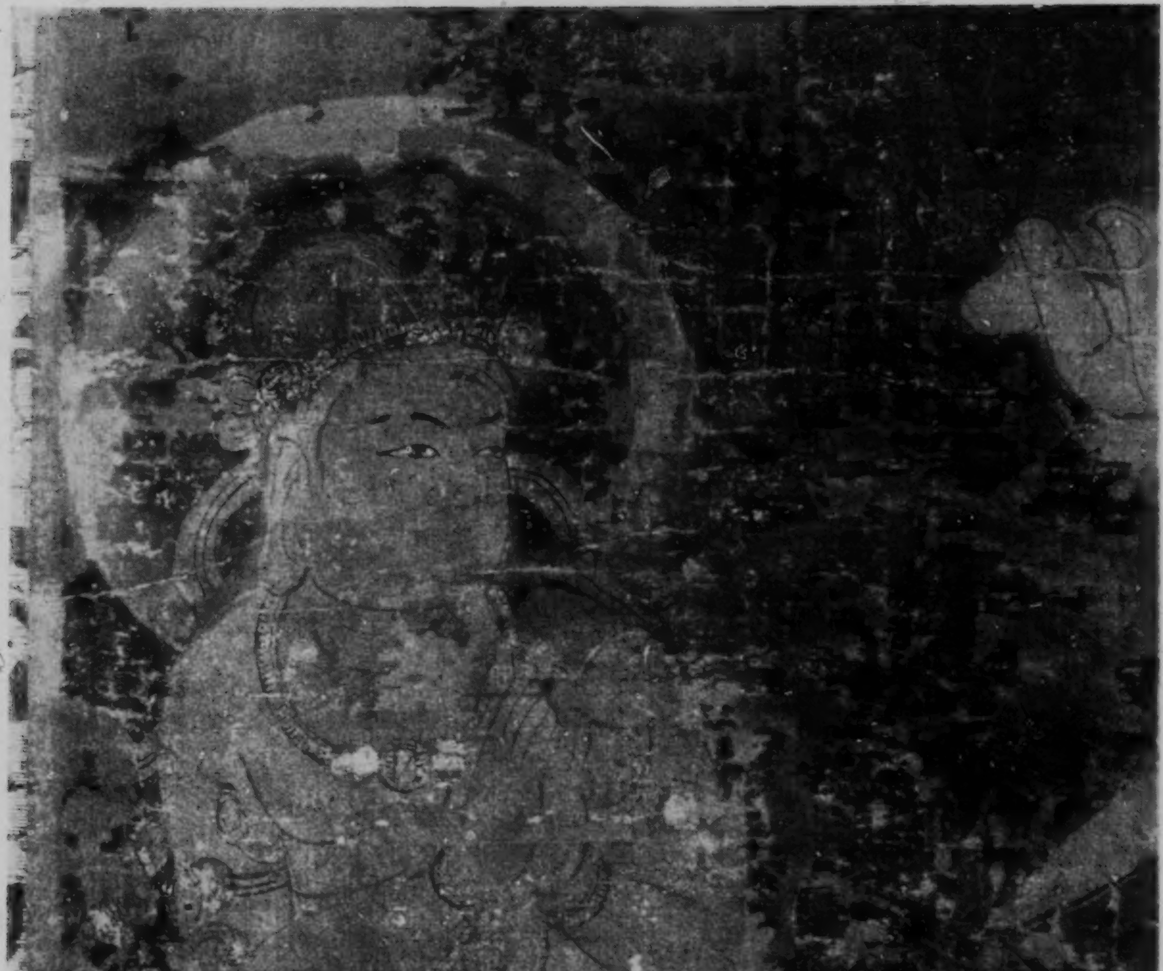




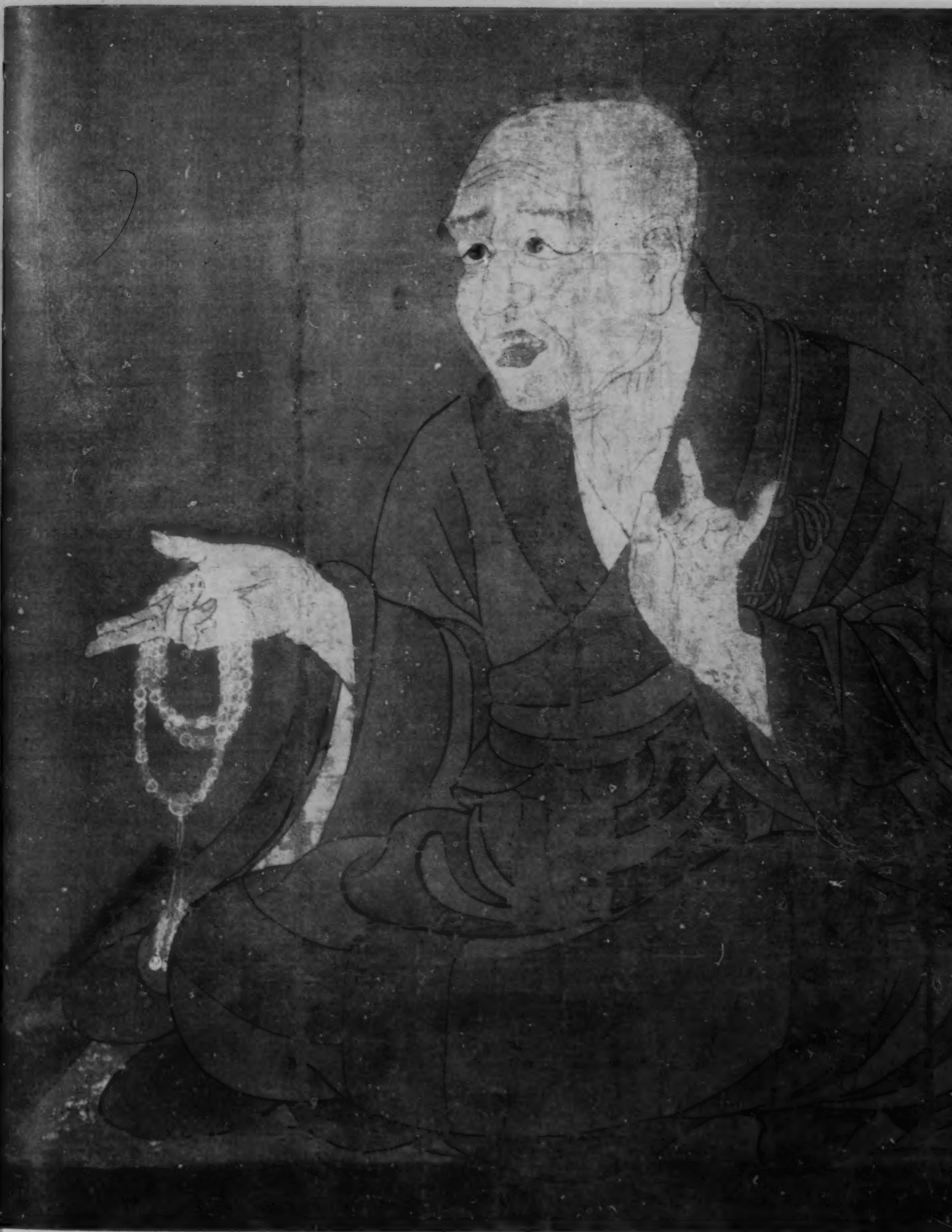
Pl. 19. Uesugi Shigefusa. XIIIth cent. Wood, height 27½ in. (Cat. No. 92)



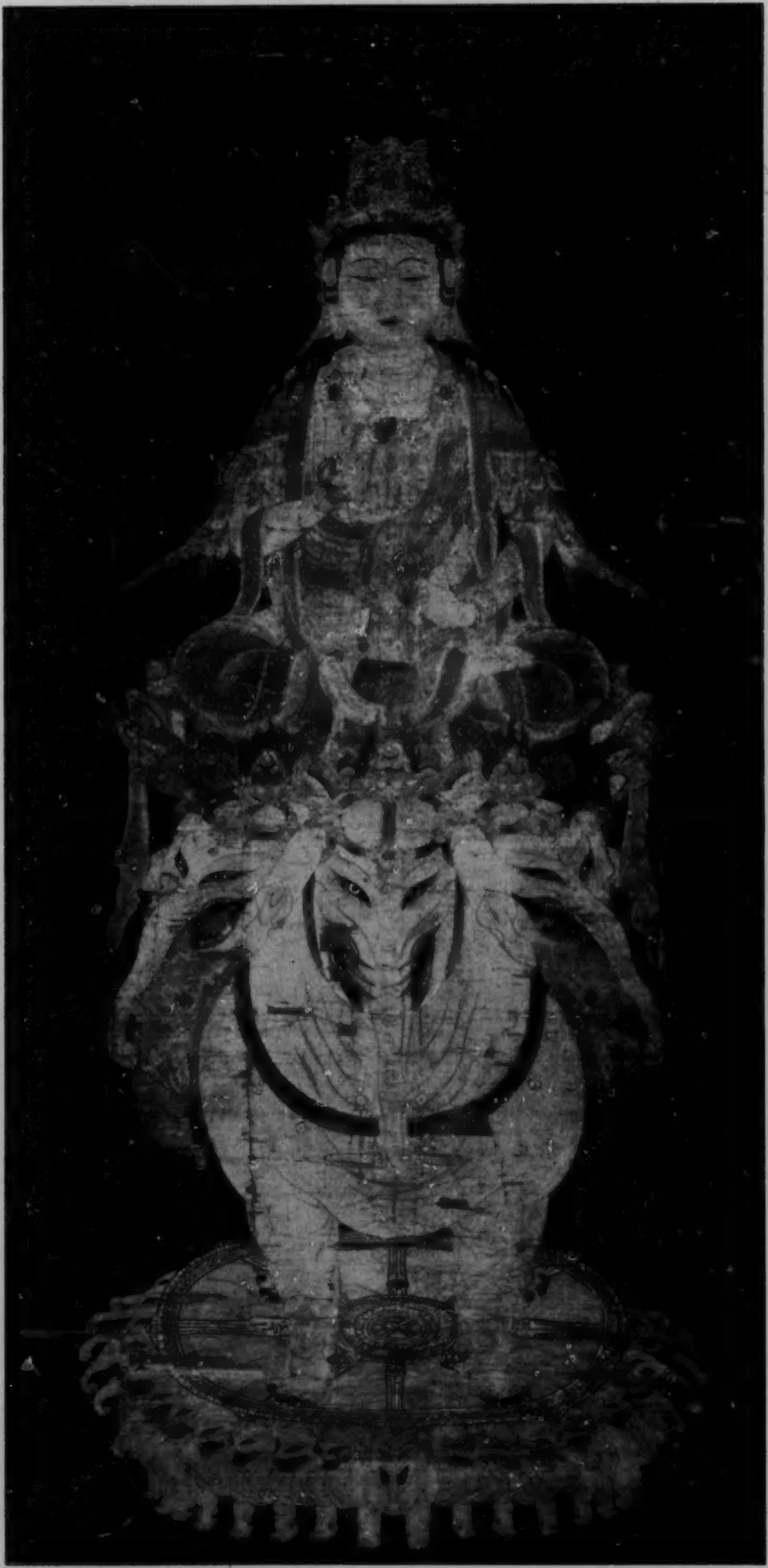
Pl. 20. Muijū Rikiku. IXth–Xth cent. 128⅝ by 70⅝ in. (Cat. No. 2)



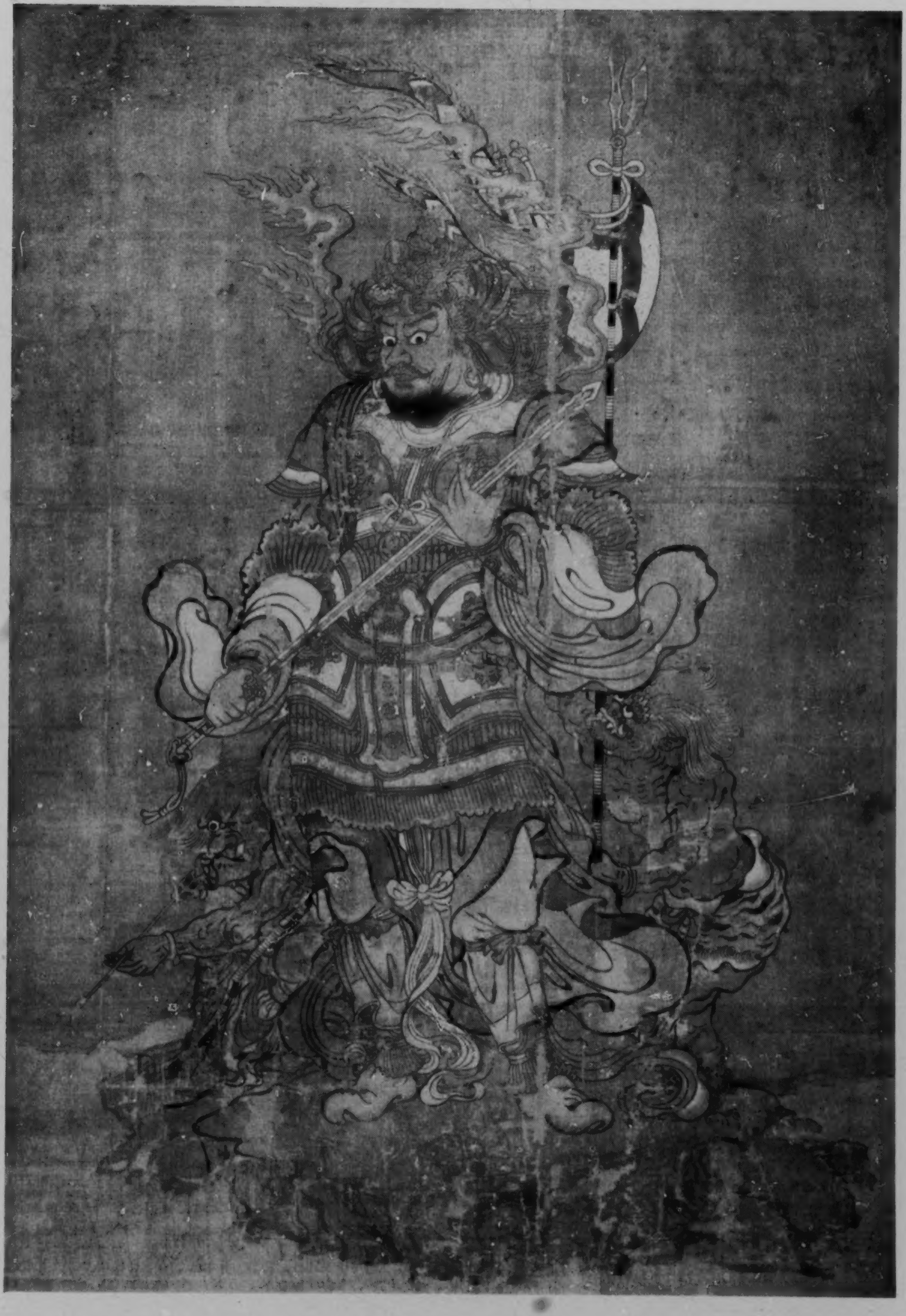
Pl. 21. Detail from the painting of Nit-ten. IXth cent. (Cat. No. 1)



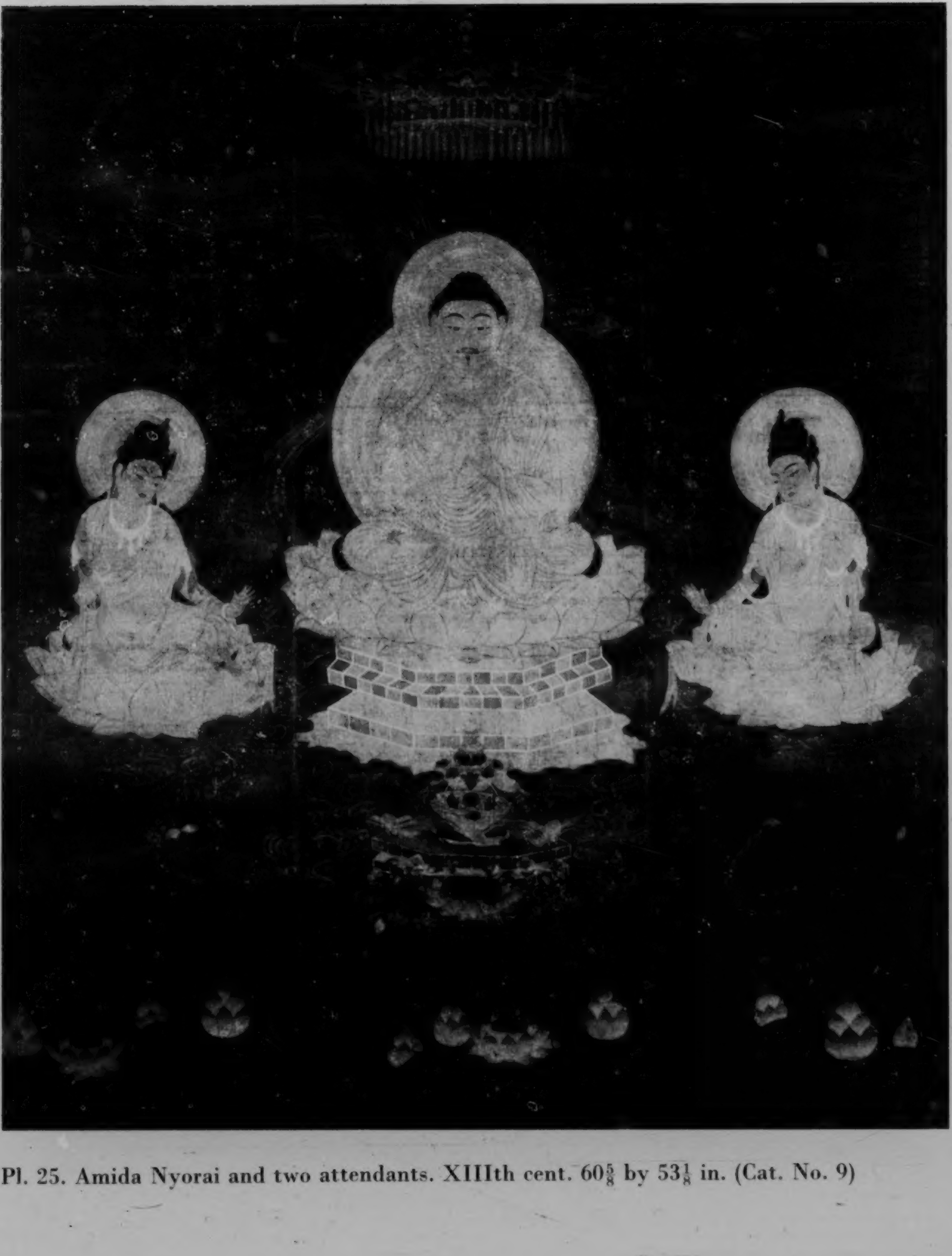
Pl. 22. The priest Gonzō (detail). XIIth cent. (Cat. No. 38)



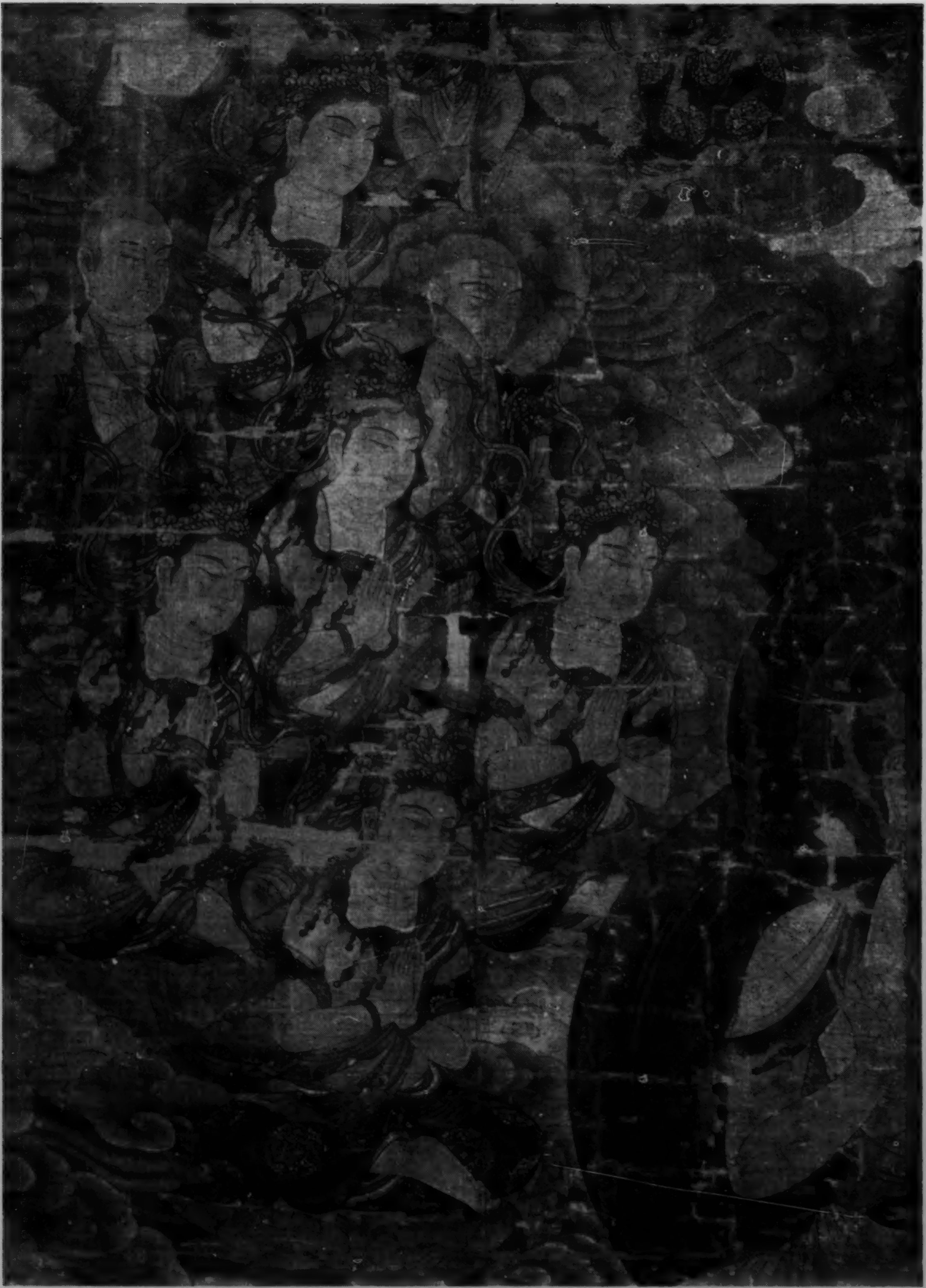
Pl. 23. Fugen Emmyō. XIIth cent. 51⅛ by 26⅜ in. (Cat. No. 4)



Pl. 24. Heavenly king (one of the Ni Tenno). XIIth cent. 53⅛ by 37⅜ in. (Cat. No. 7)



Pl. 25. Amida Nyorai and two attendants. XIIIth cent. 60$\frac{5}{8}$ by 53$\frac{1}{8}$ in. (Cat. No. 9)



Pl. 26. Amida Raigō (detail). XIIIth cent. (Cat. No. 11)

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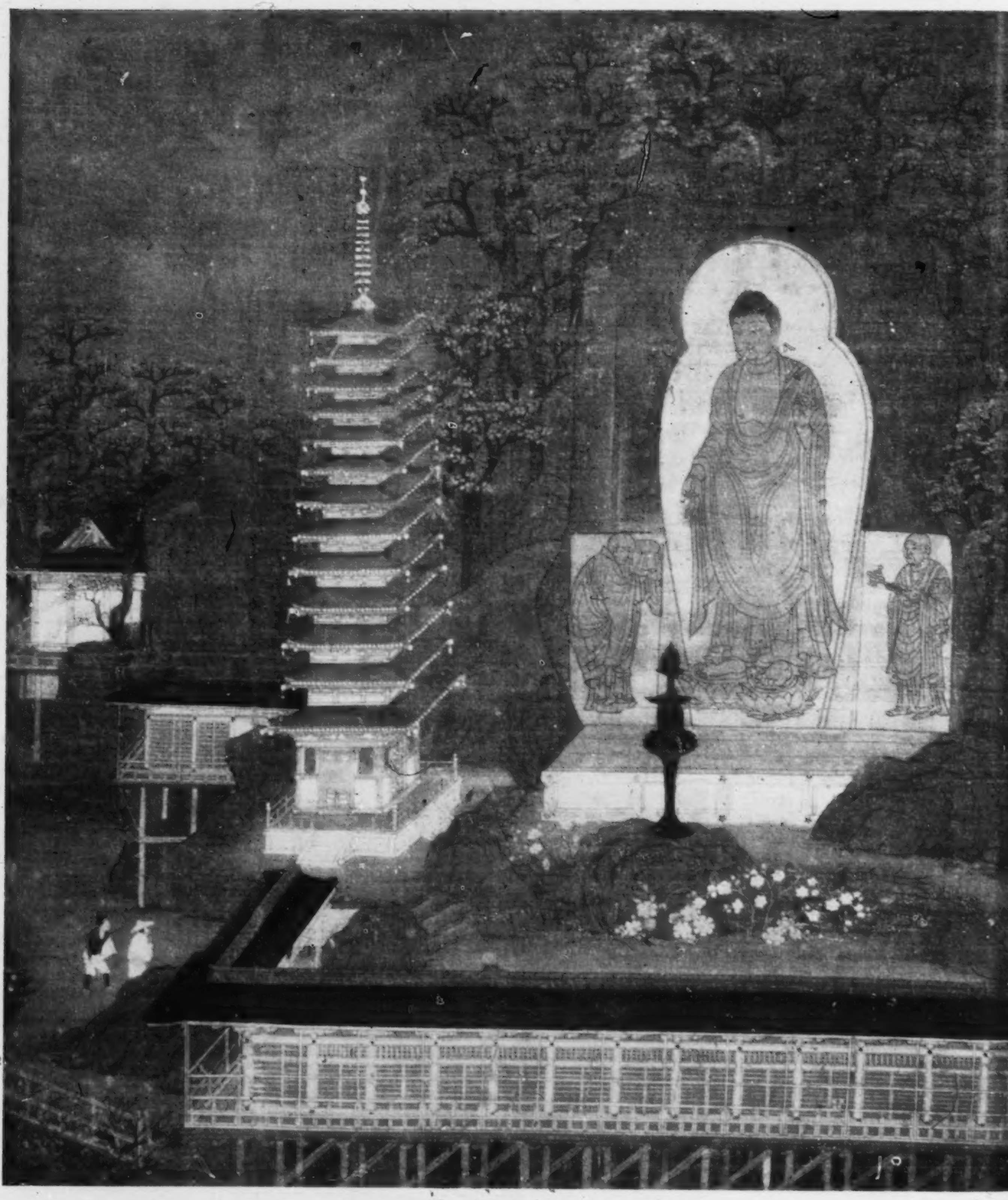
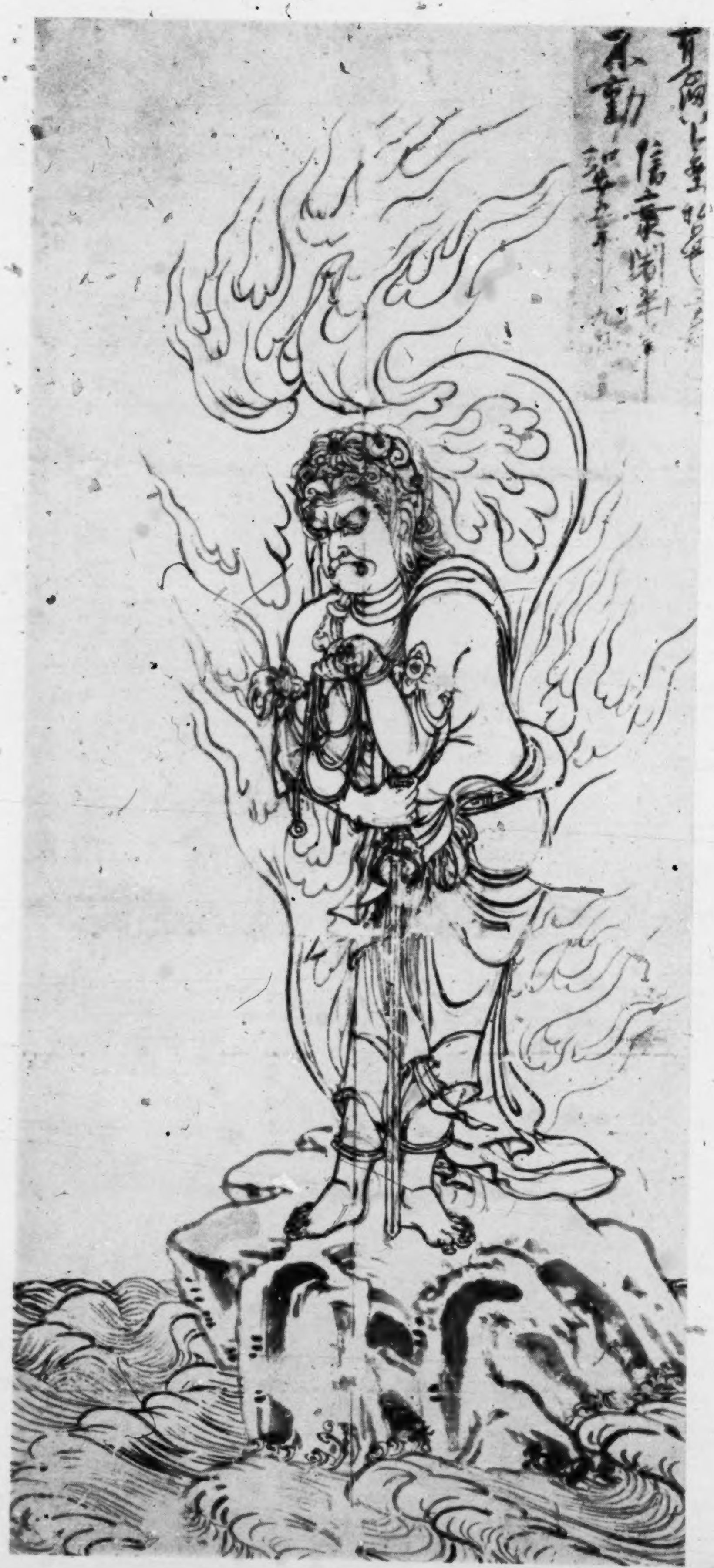
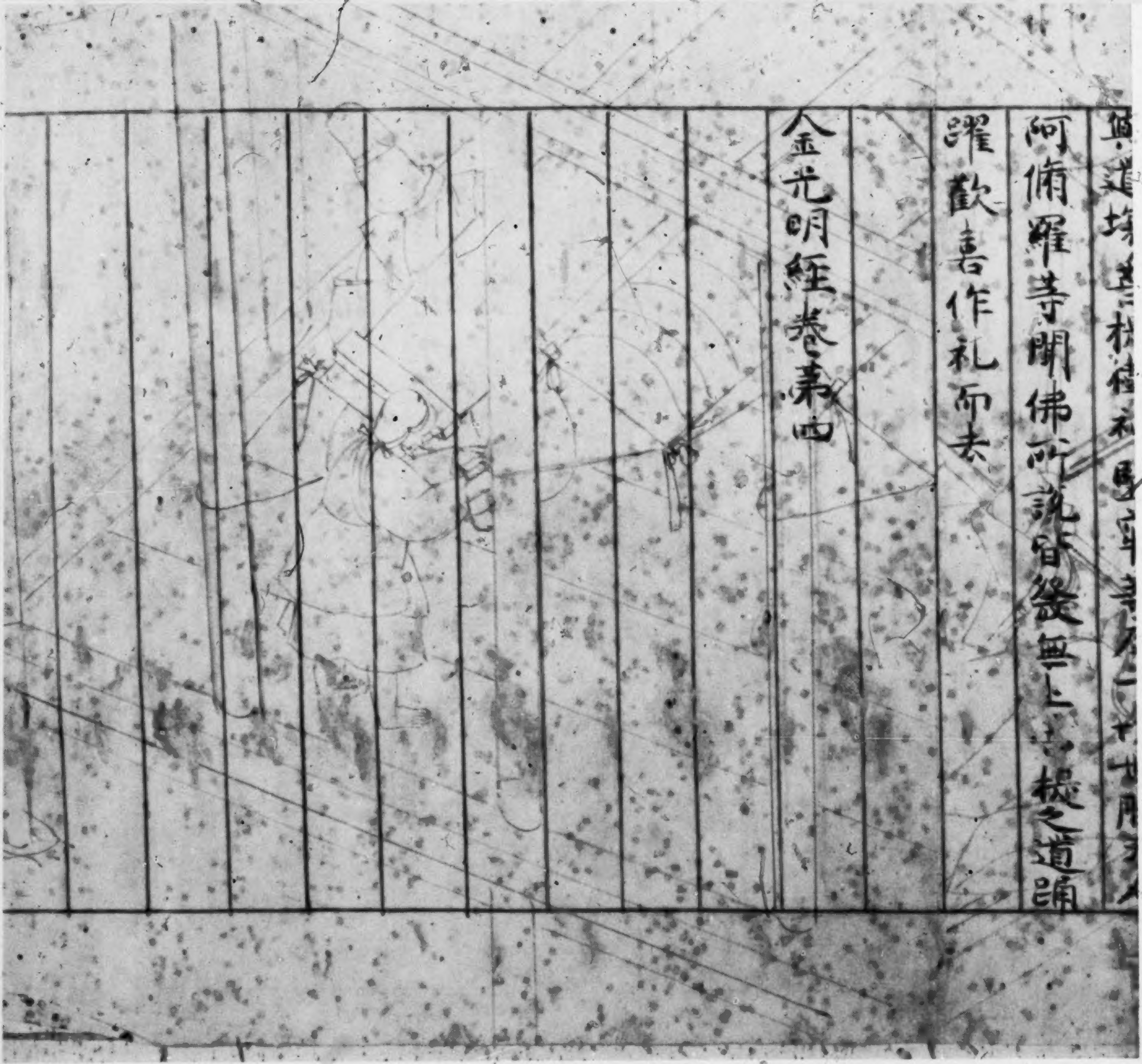


Pl. 27. Kasagi Mandara (detail). XIIIth cent. (Cat. No. 14)



Pl. 28. *Shinkai*. Fudō Myōō. 1282.
44⅛ by 20 in. (Cat. No. 15)

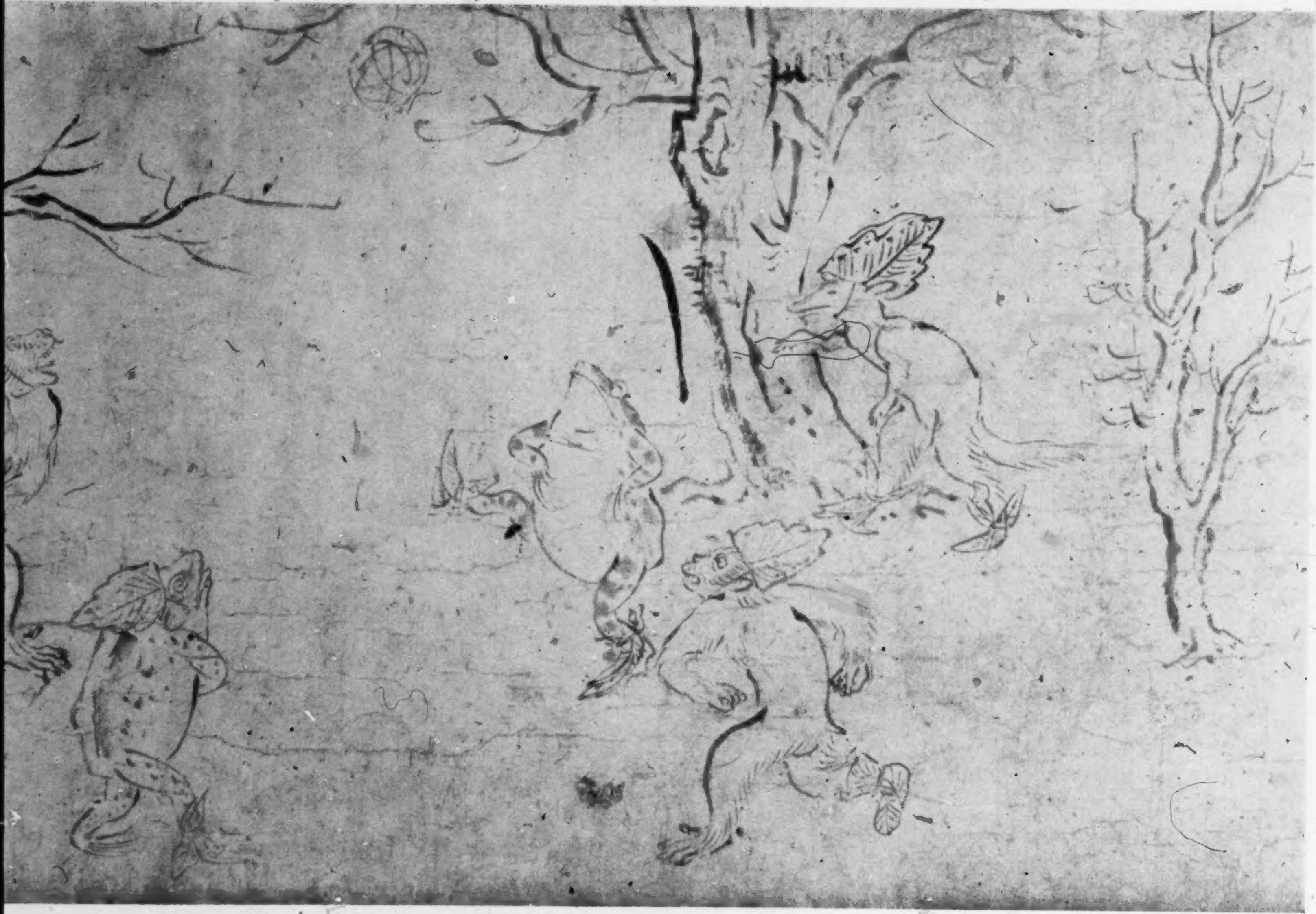


阿脩羅等聞佛所說皆發無上菩提之道踊

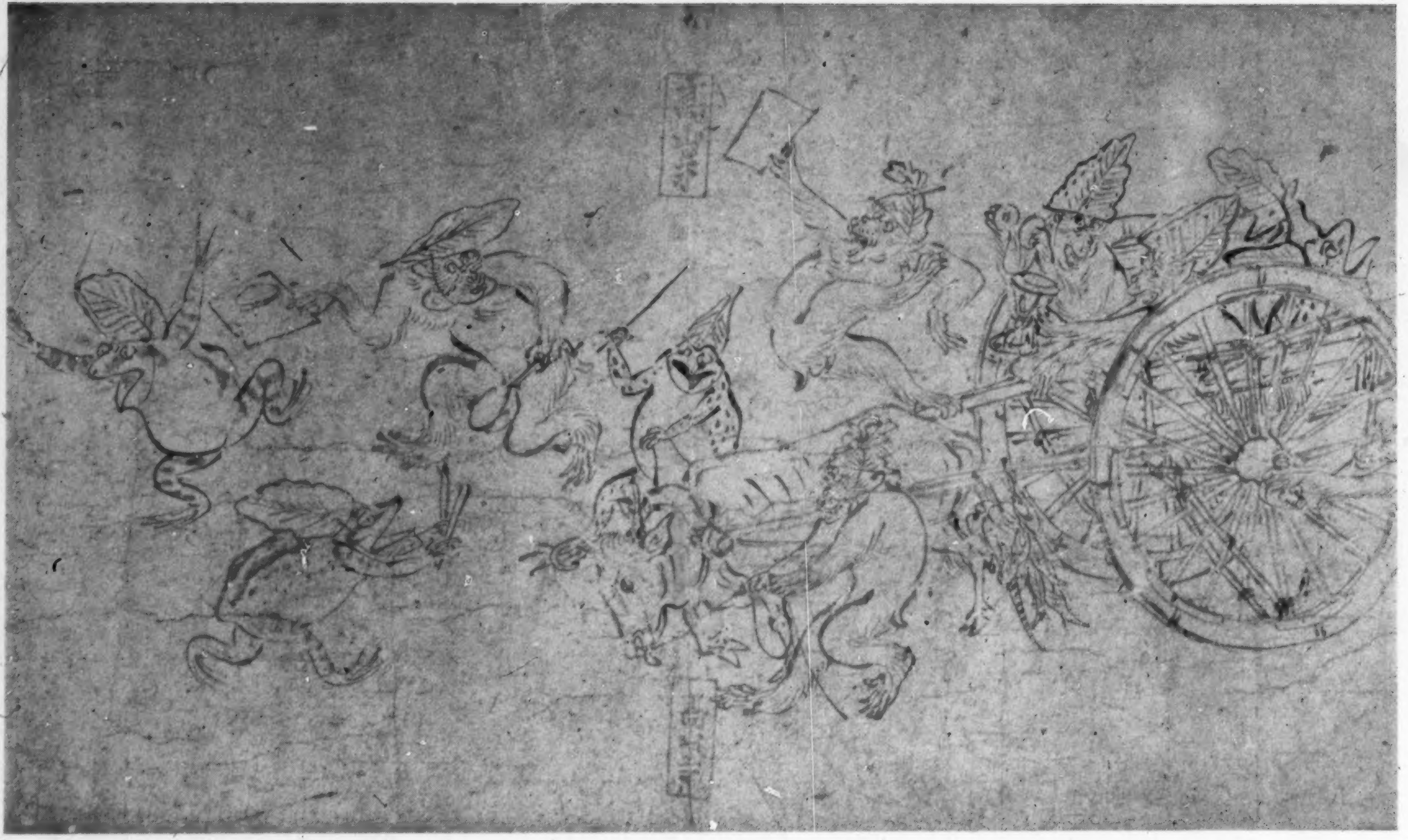
躍歡喜作礼而去

金光明經巻第四

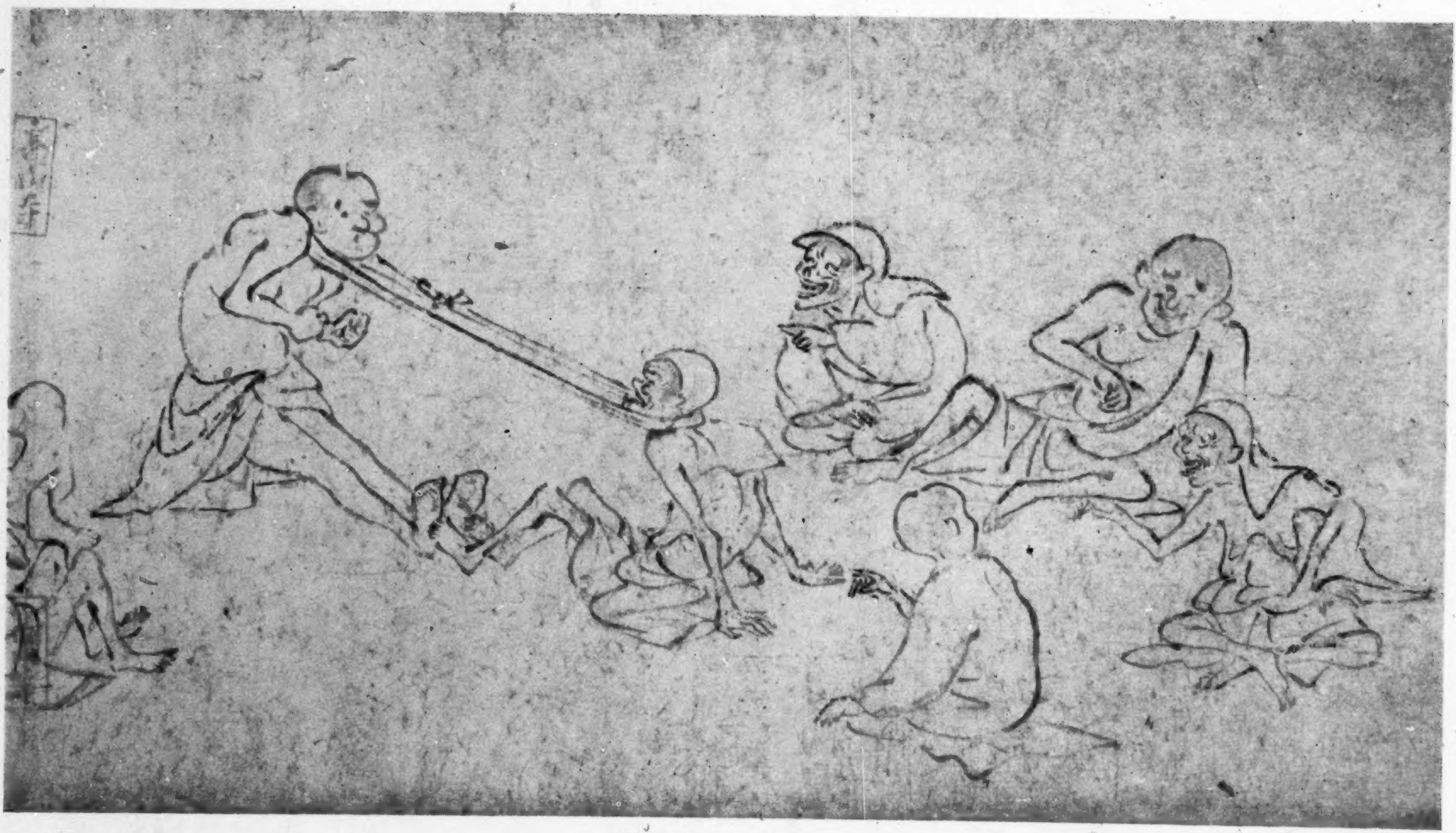
Pl. 29. Menashi-gyō (detail). Part of fourth chapter of Konkōmyō-kyō. 1192. (Cat. No. 18)



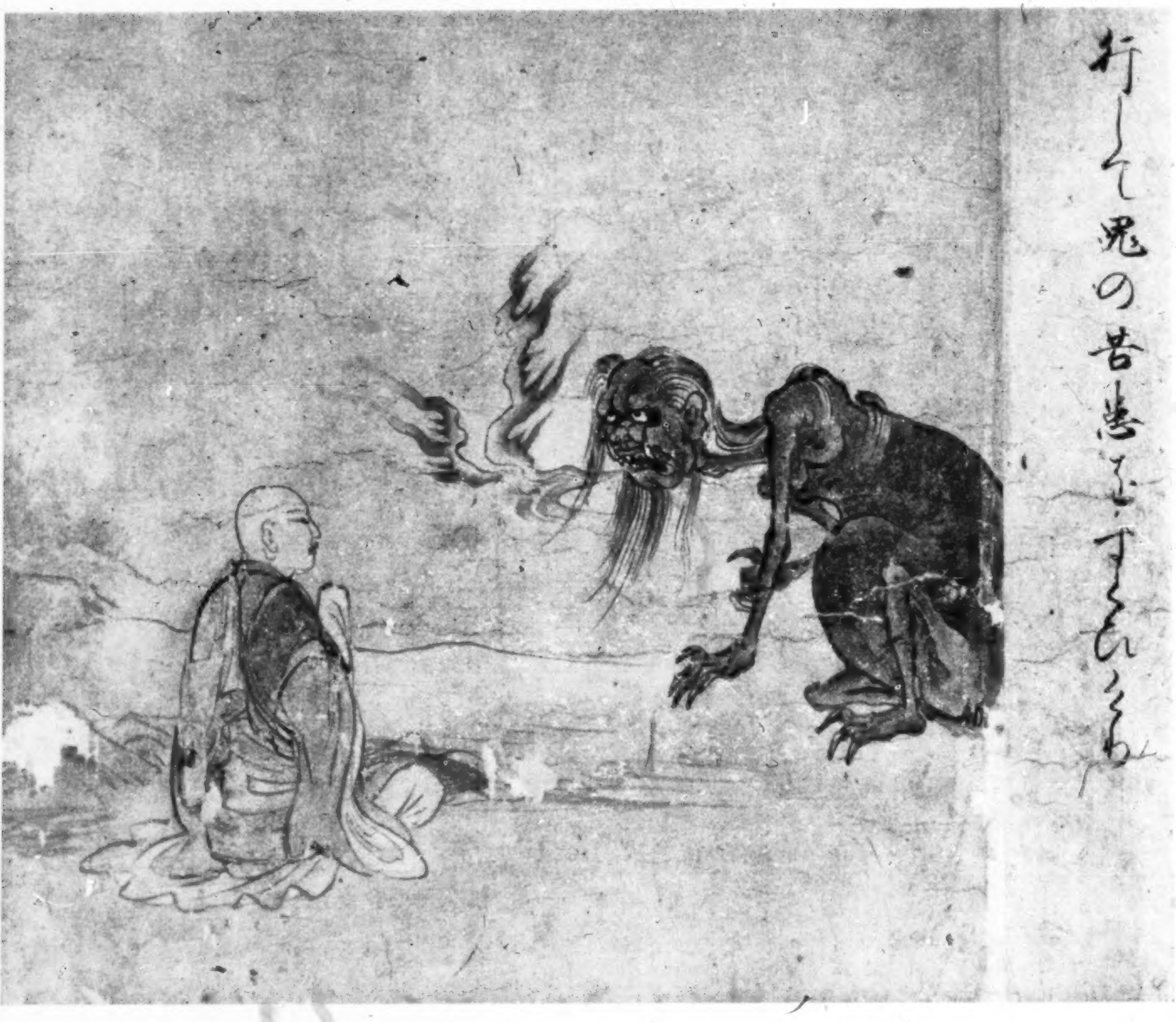
Pl. 30. Chōjū Giga (detail). Scroll of animals, birds and humans. XIIIth cent. (Cat. No. 20)



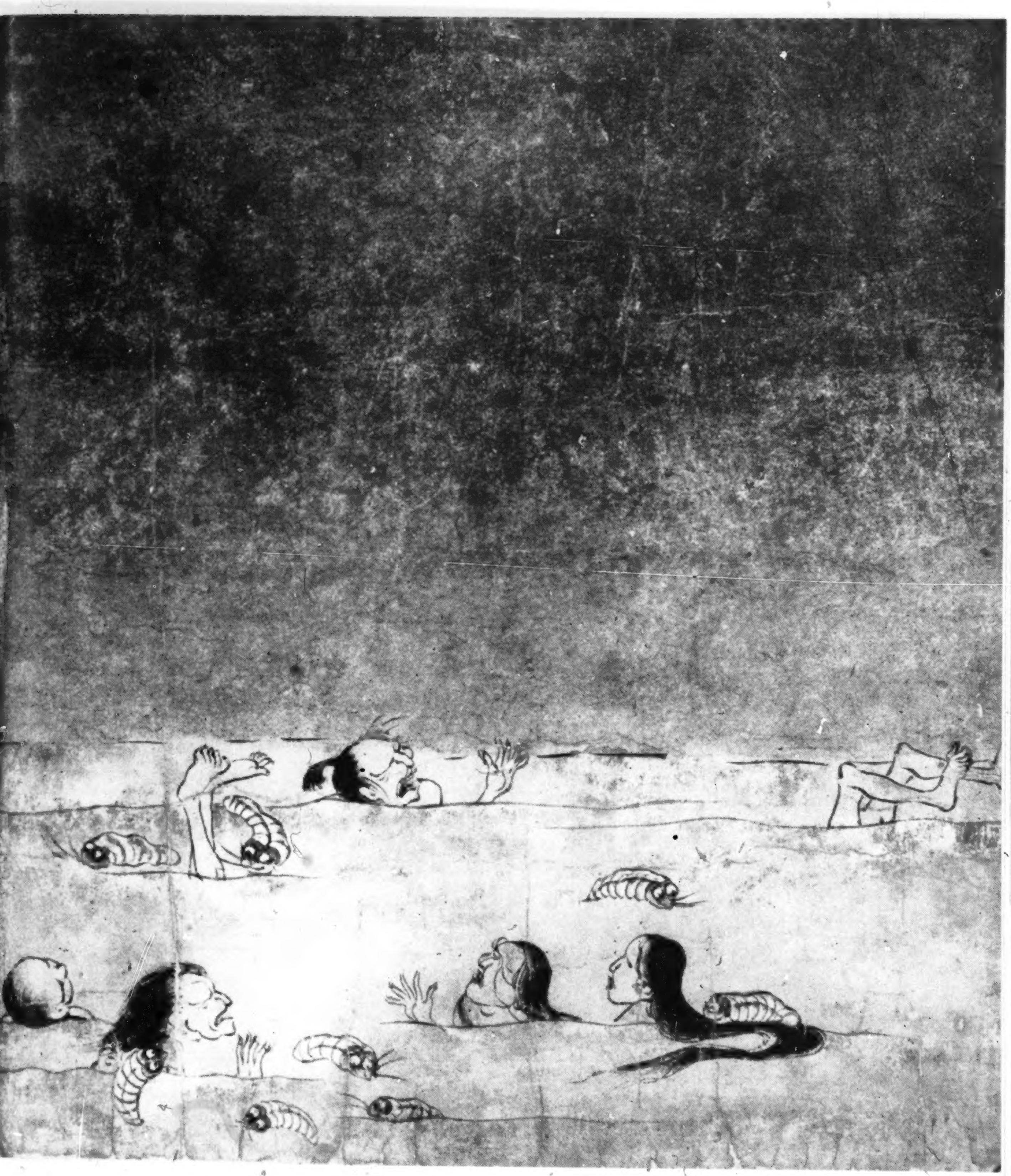
Pl. 31. Chōjū Giga (detail). Scroll of animals, birds and humans. XIIIth cent. (Cat. No. 20)



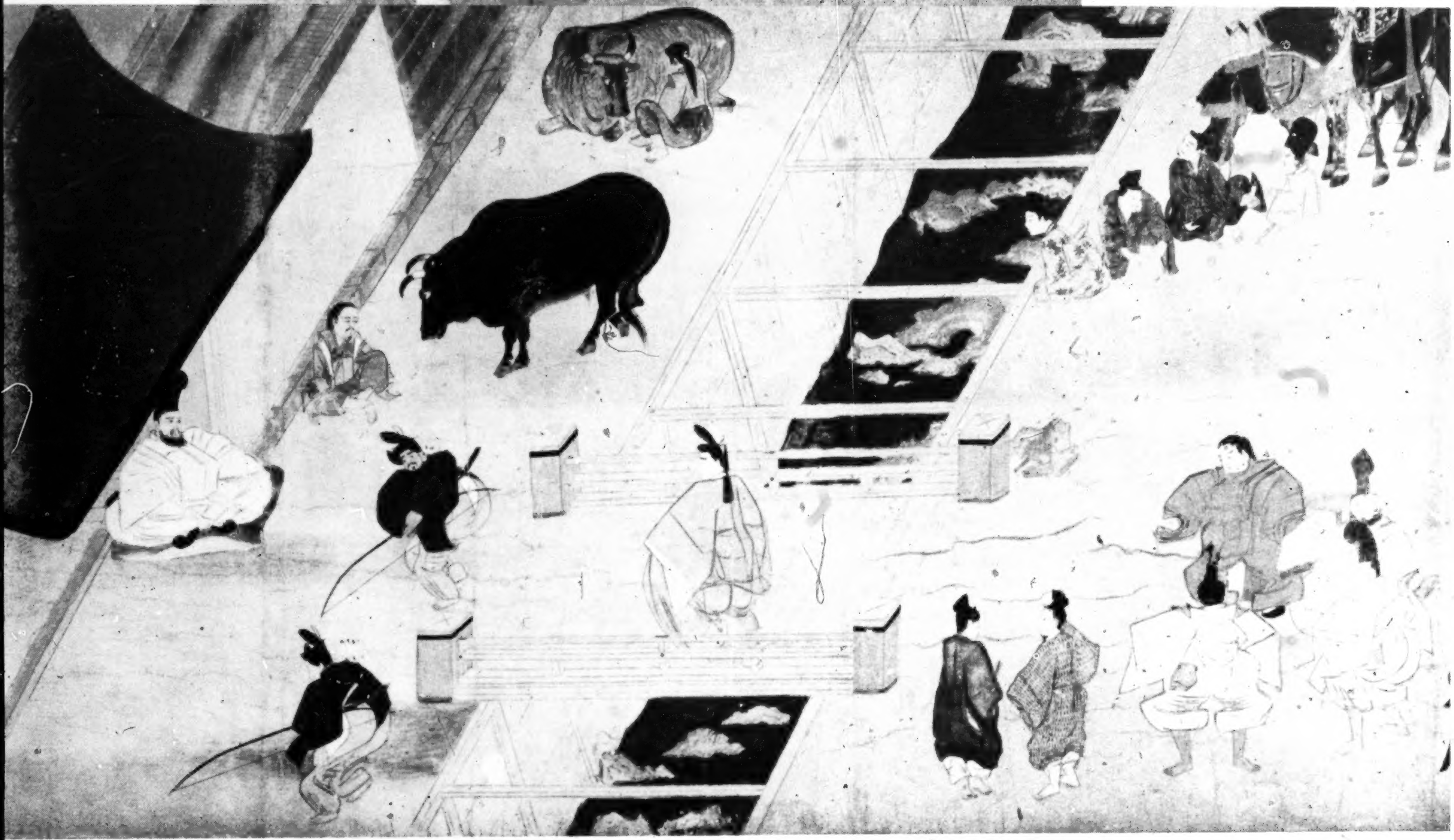
Pl. 32. Chōjū-Giga (detail). Scroll of animals, birds and humans. XIIIth cent. (Cat. No. 20)


行して鬼の苦患をすくひ給

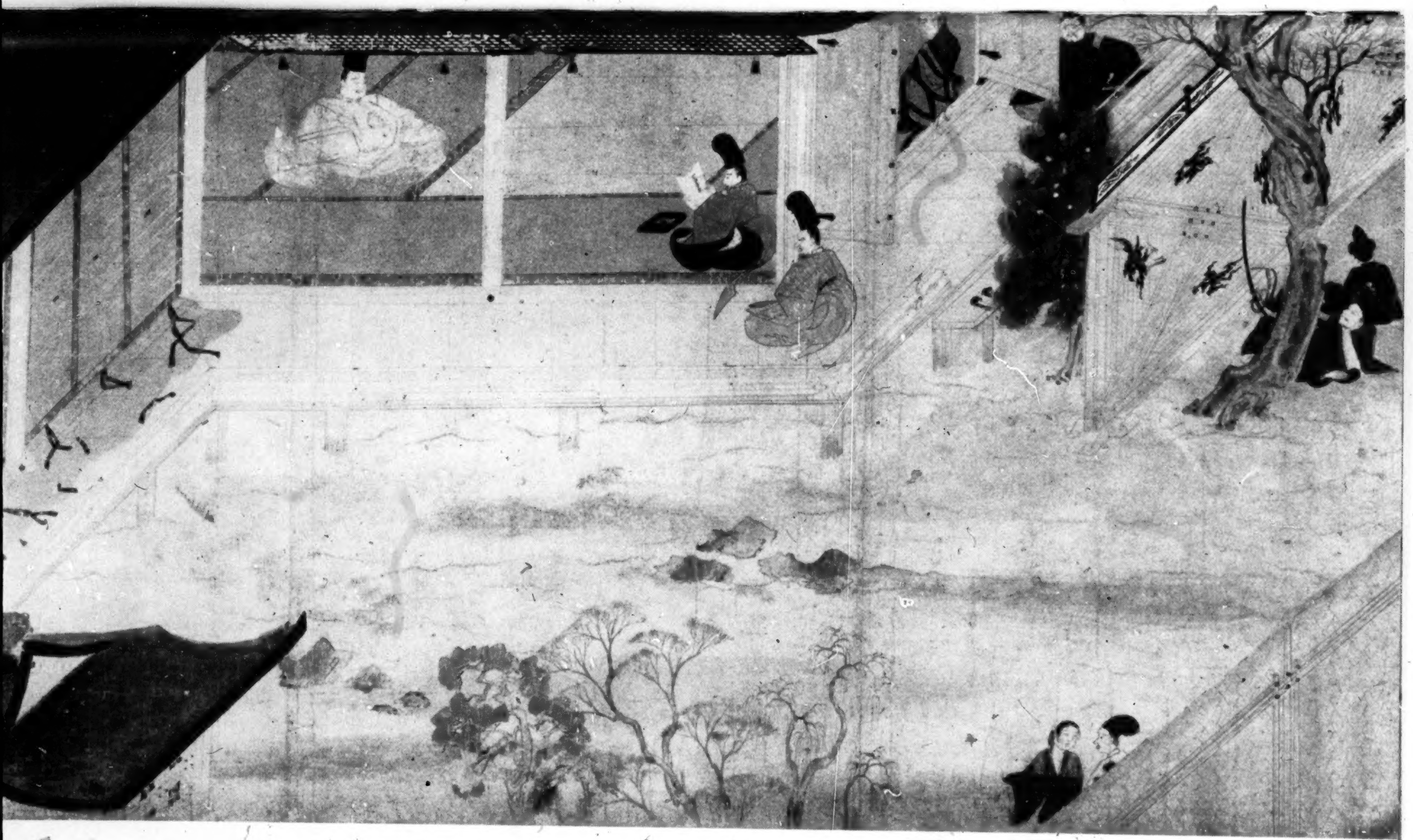
Pl. 33. Gaki Zōshi (detail). Scroll of the hungry ghosts. XIIth–XIIIth cent. (Cat. No. 21)



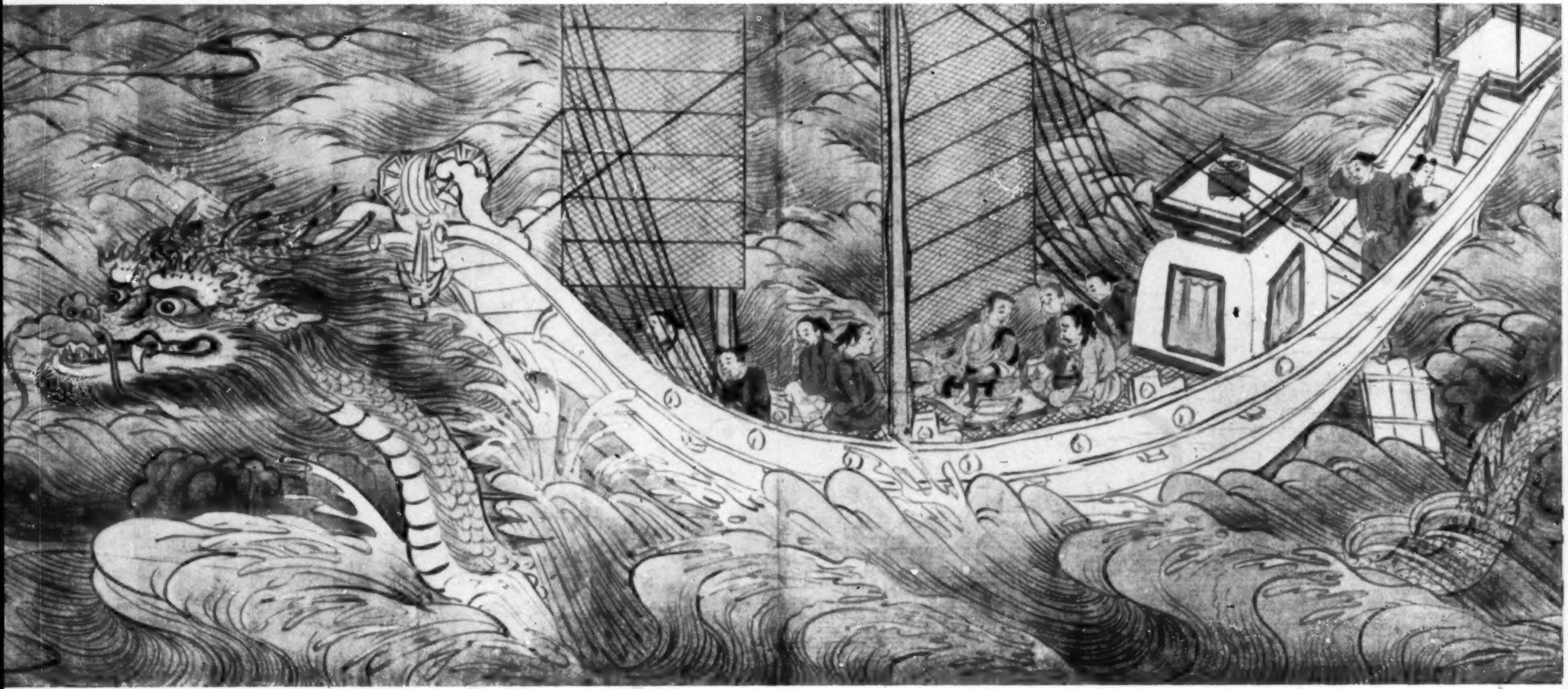
Pl. 34. Jigoku Zōshi (detail). Scroll of hells. XIIth–XIIIth cent. (Cat. No. 22)



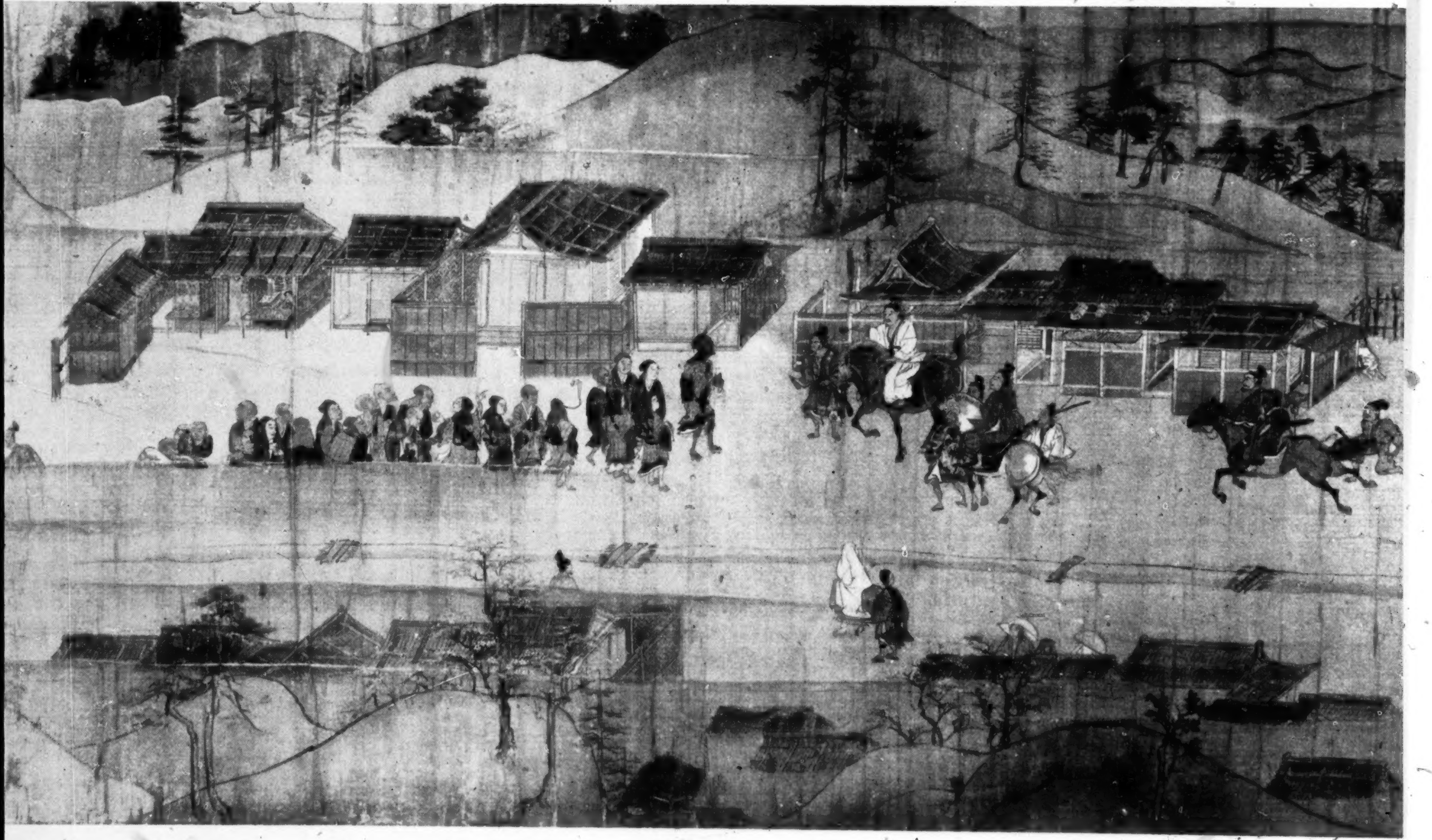
Pl. 35. Kitano Tenjin Engi (detail). (Illustrated legends concerning the origin of Kitano Tenjin shrine.)
XIIIth cent. (Cat. No. 23)



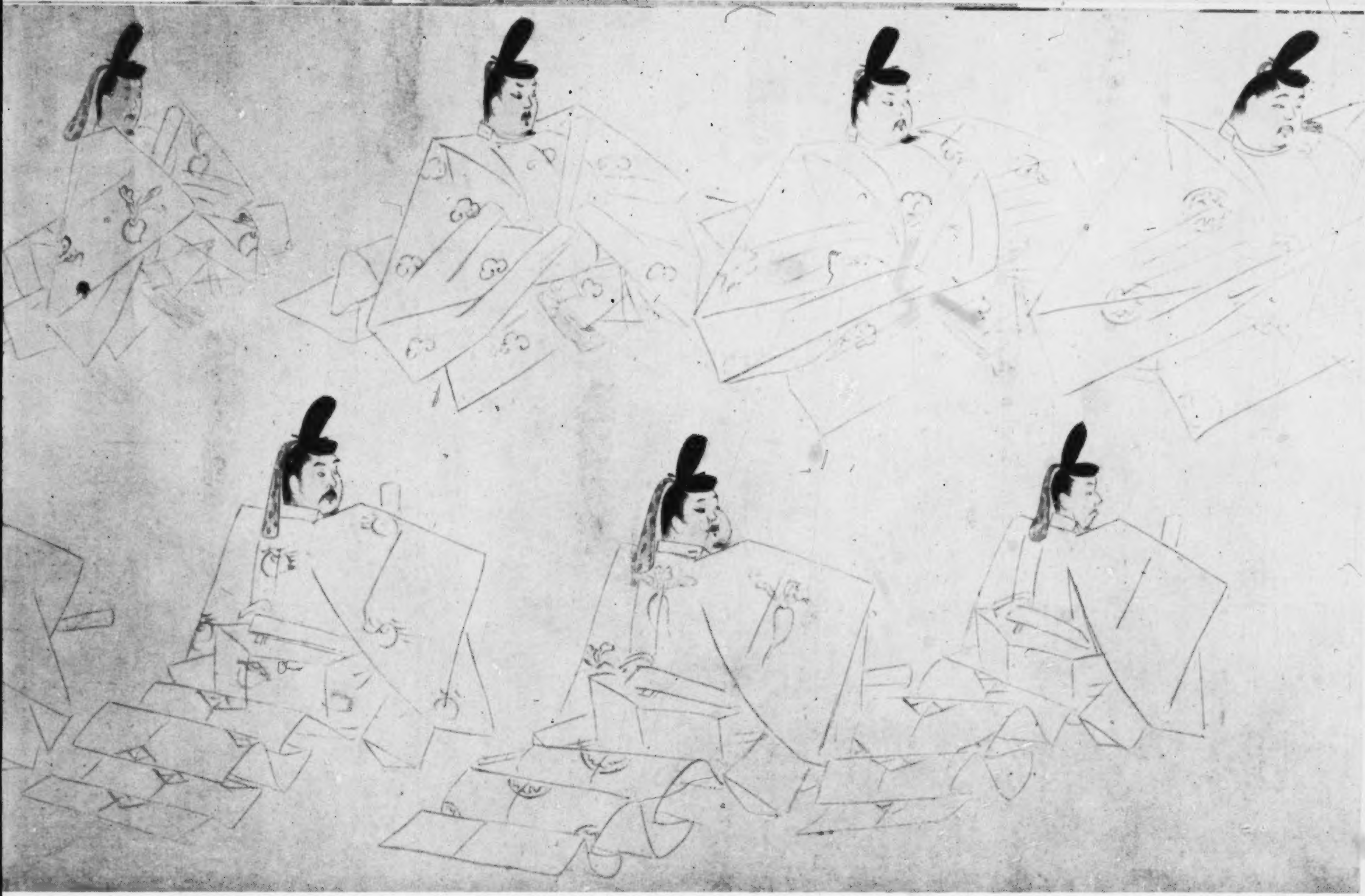
Pl. 36. Kitano Tenjin Engi (detail). (Illustrated legends concerning the origin of Kitano Tenjin shrine.)
XIIIth cent. (Cat. No. 23)



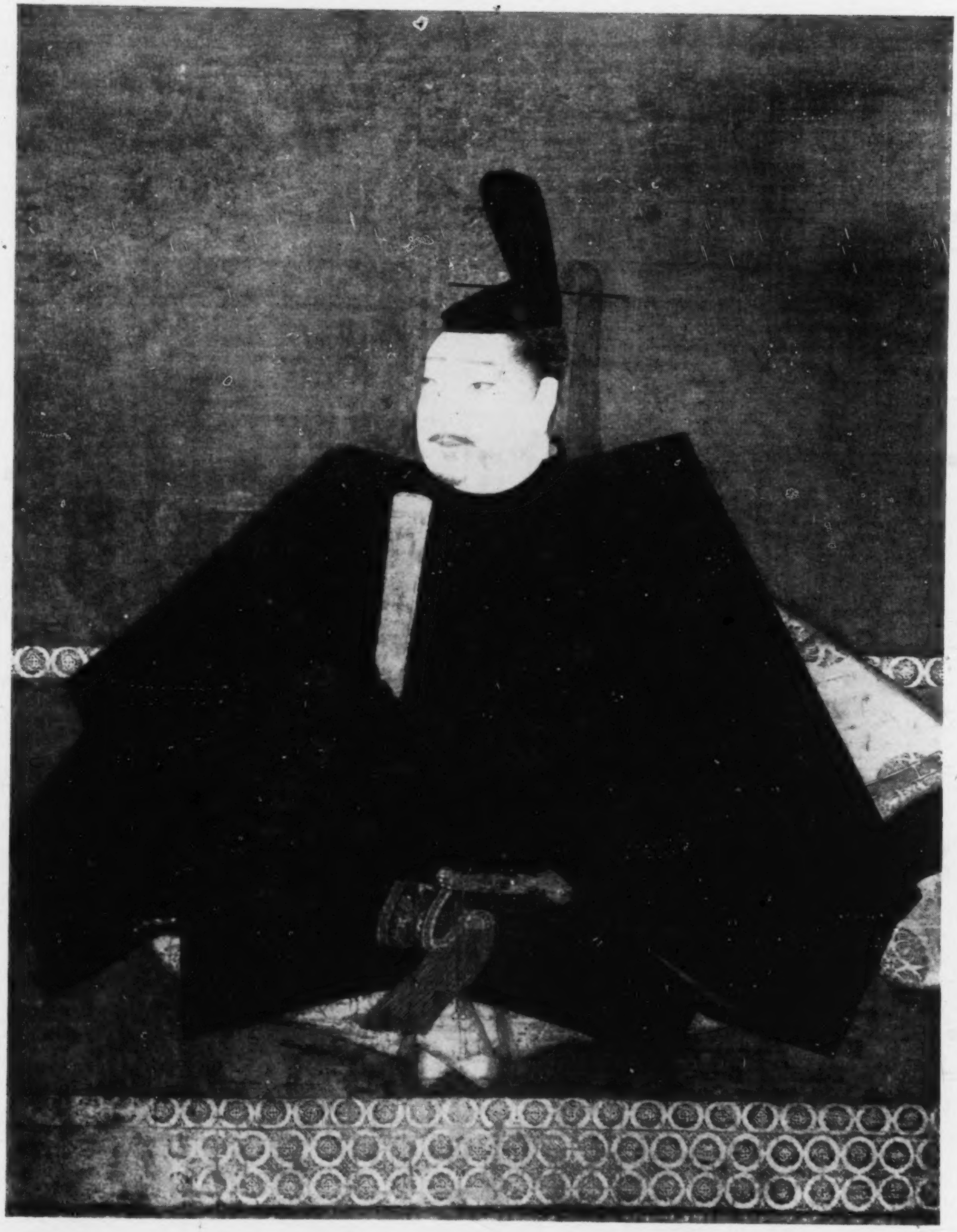
Pl. 37. Kegon-shū Sōshi E-den (detail). (The illustrated history of the forefathers of the Kegon sect of Buddhism in Korea.)
XIIIth cent. (Cat. No. 24)



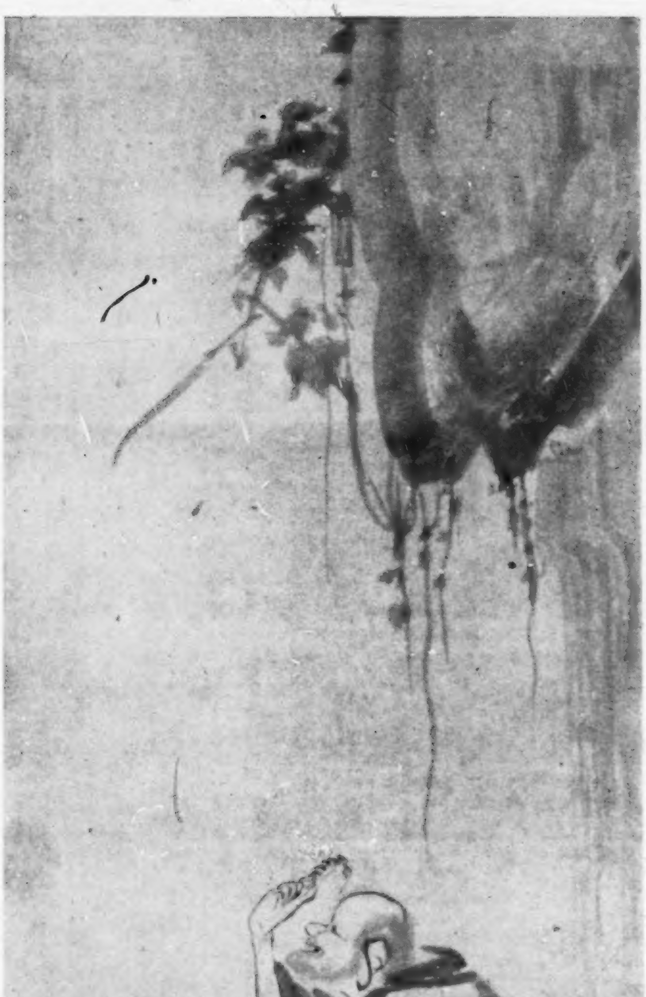
Pl. 38. *En-i.* Ippen Shōnin E-den (detail). (The illustrated biography of the priest Ippen.) 1299. (Cat. No. 25)



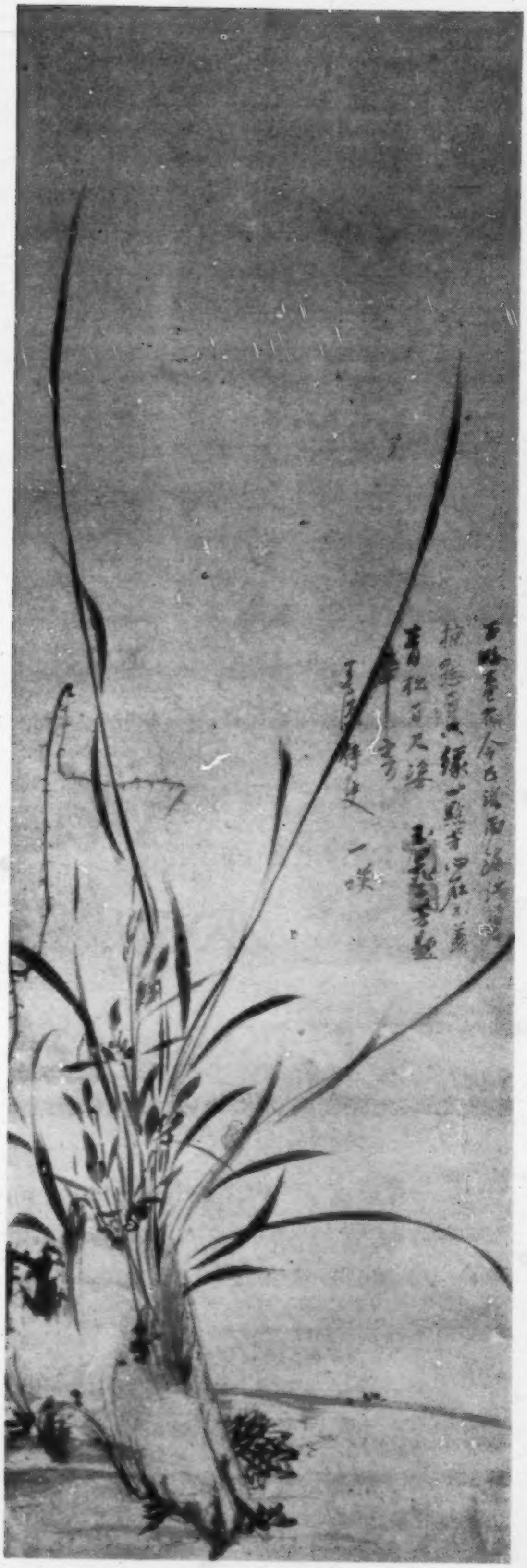
Pl. 39. Portraits of courtiers (detail). XIIIth cent. (Cat. No. 26)



Pl. 40. Attrib. to *Fujiwara Takanobu*. Portrait, said to be of Fujiwara Mitsuyoshi. XIIth cent. 55⅛ by 43¾ in. (Cat. No. 39)

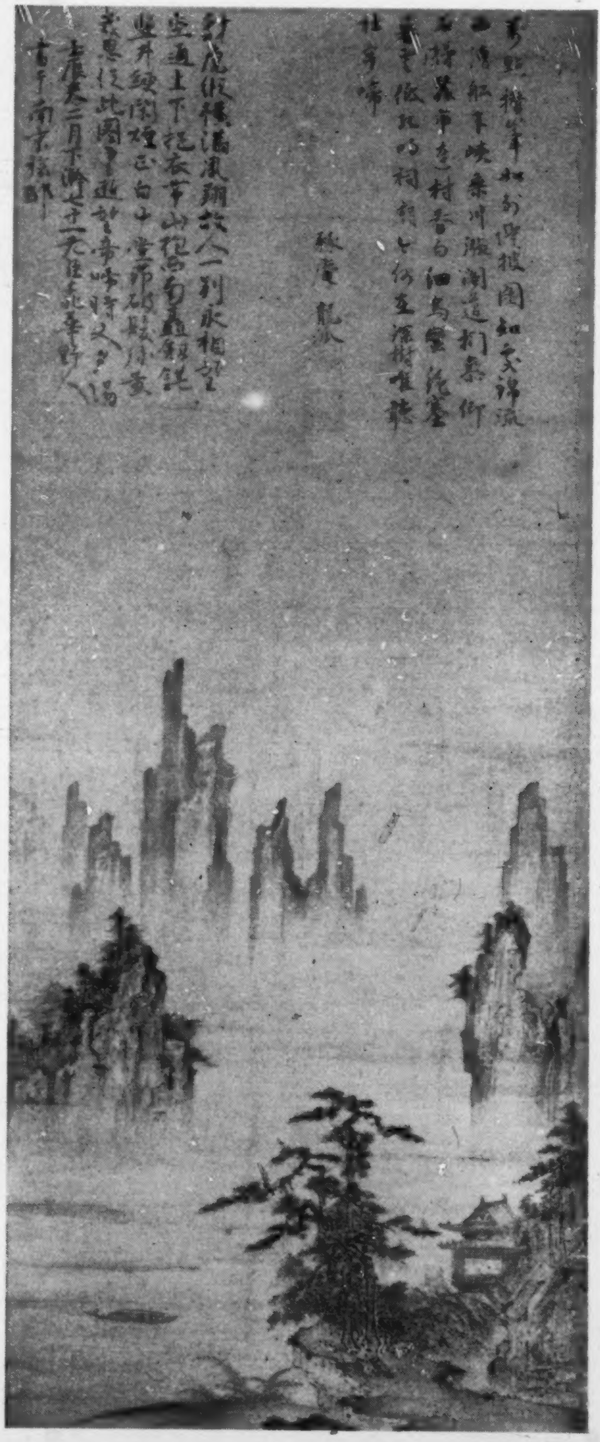


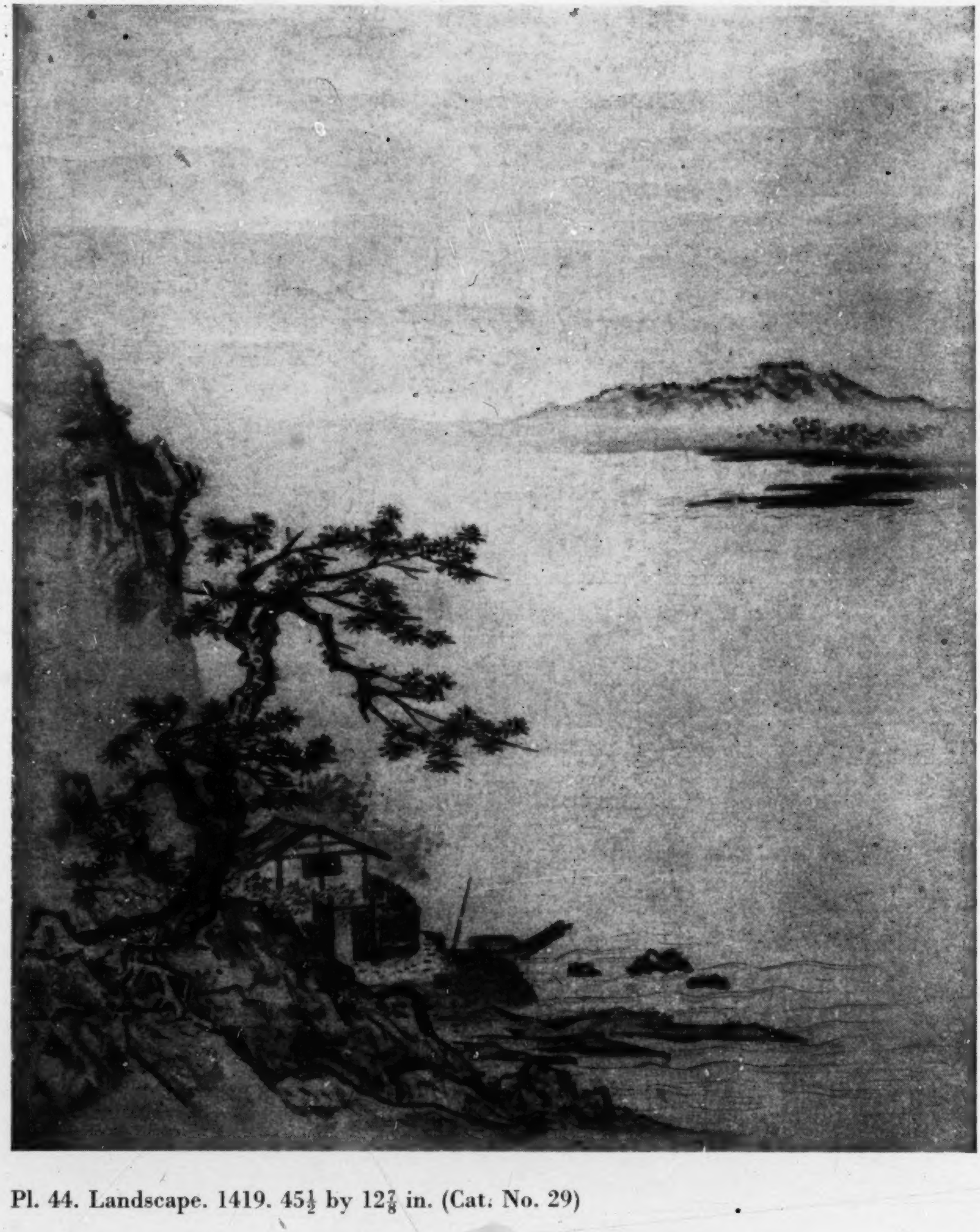
Pl. 41. *Kaō.* The priest Kensu. XIVth cent.
34 by $13\frac{5}{8}$ in. (Cat. No. 27)



Pl. 42. *Bompō.* Orchids and rock. XVth cent. $38\frac{5}{8}$ by $12\frac{1}{8}$ in. (Cat. No. 28)

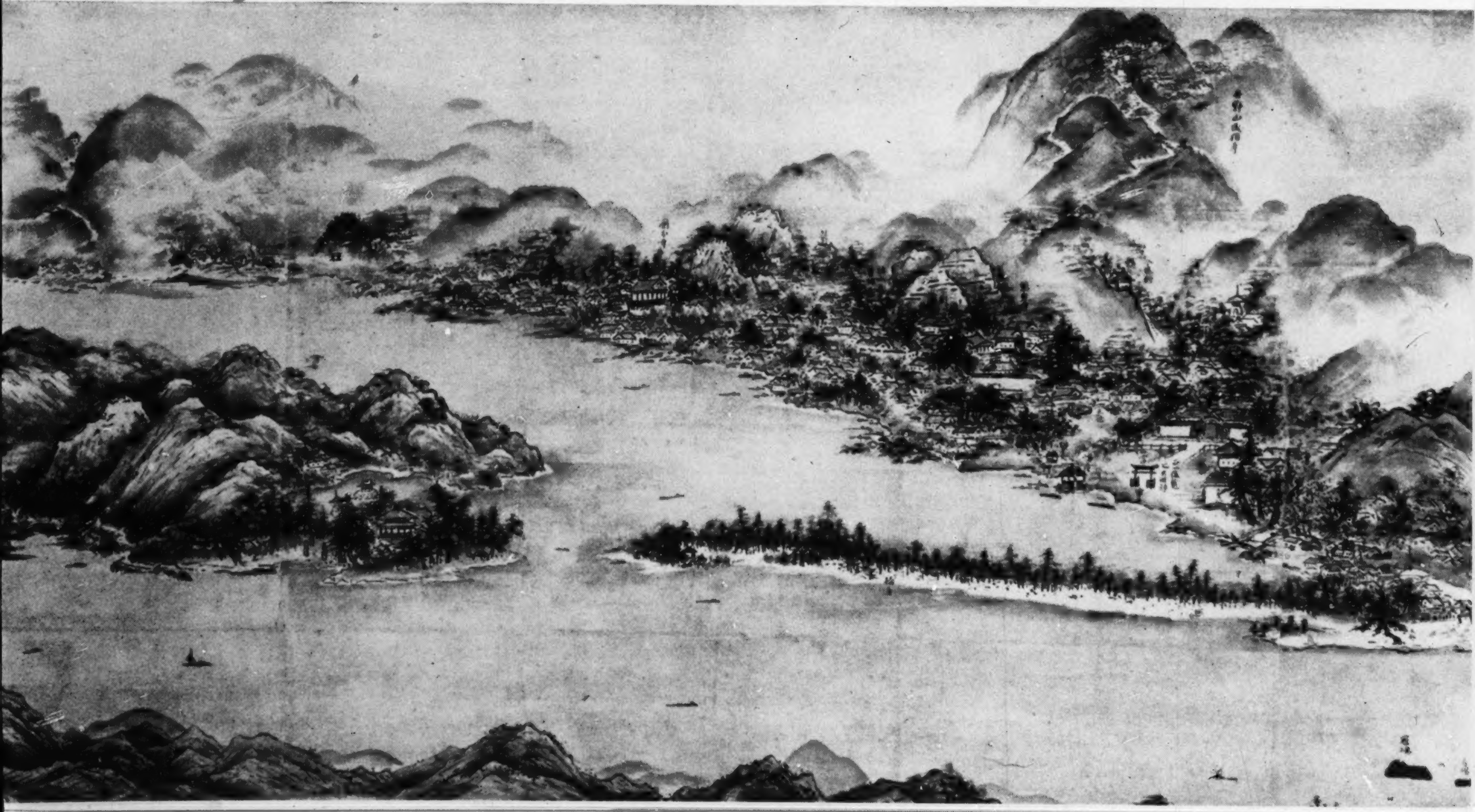
Pl. 43. *Shubun* Shokusan. XVth cent. $36\frac{3}{8}$ by $12\frac{1}{2}$ in. (Cat. No. 31)

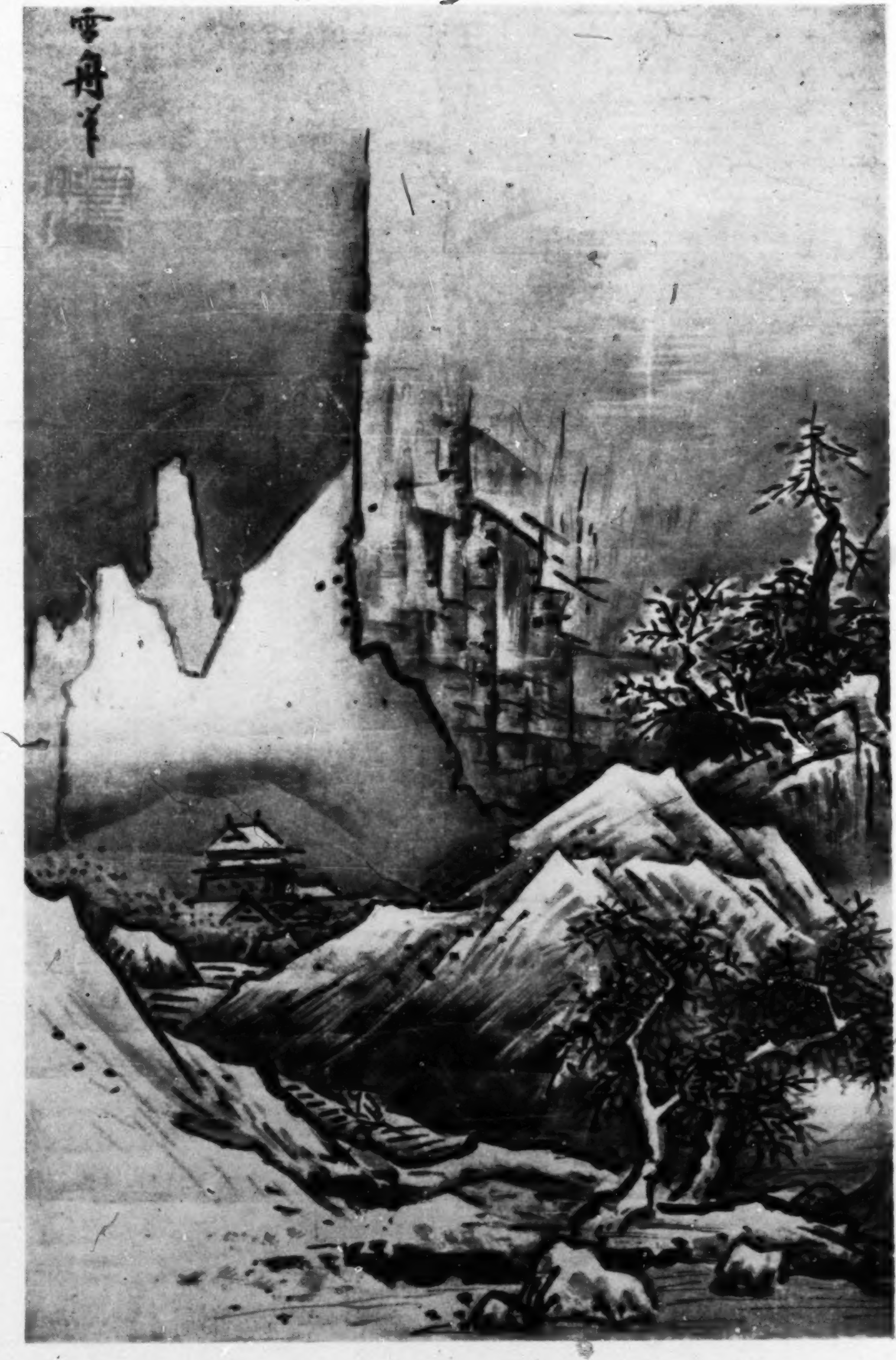




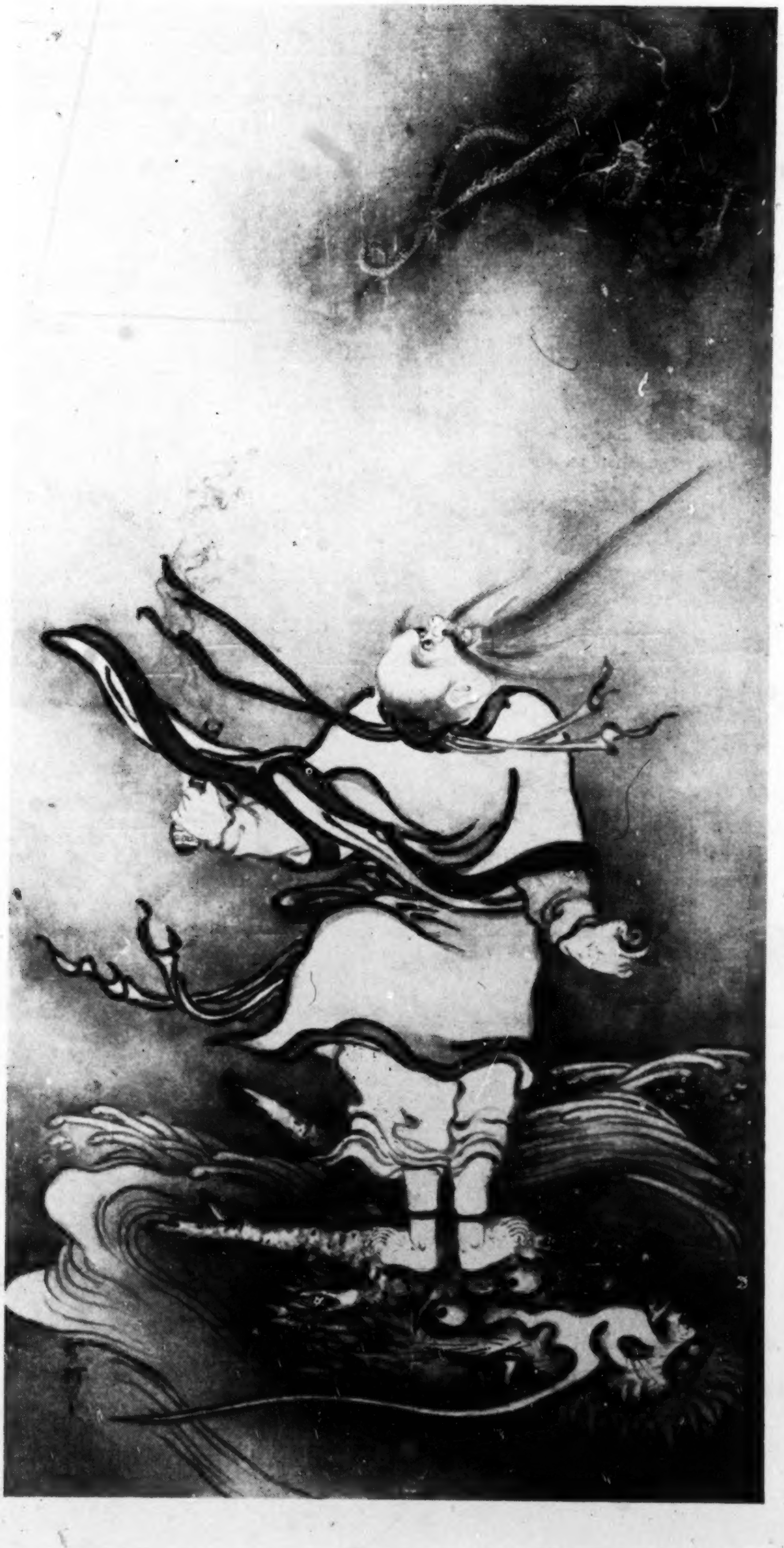
Pl. 44. Landscape. 1419. 45½ by 12⅞ in. (Cat. No. 29)

Pl. 45. *Sesshu.* Ama-no-hashidate. XVIth cent. 35½ by 66½ in. (Cat. No. 34)

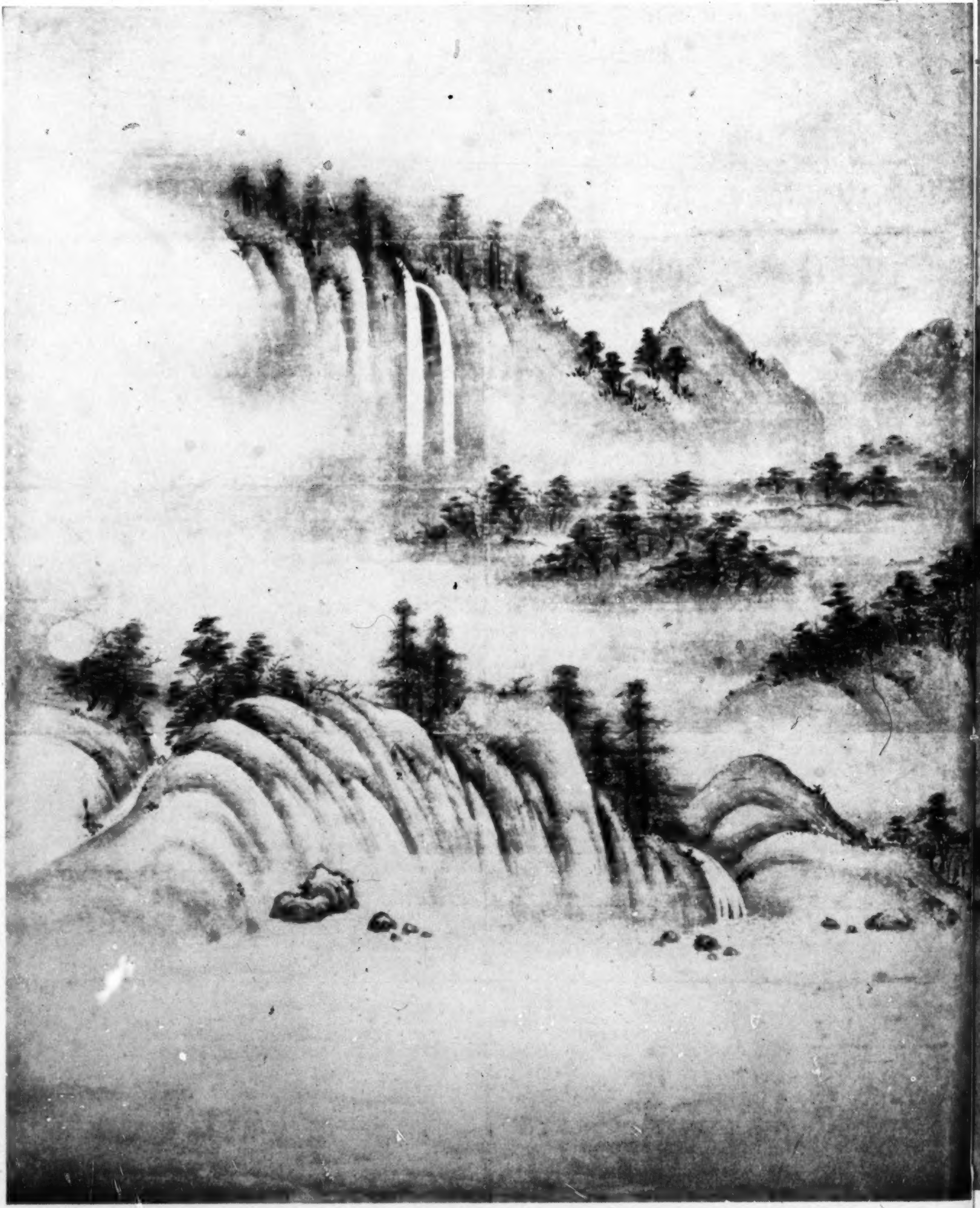




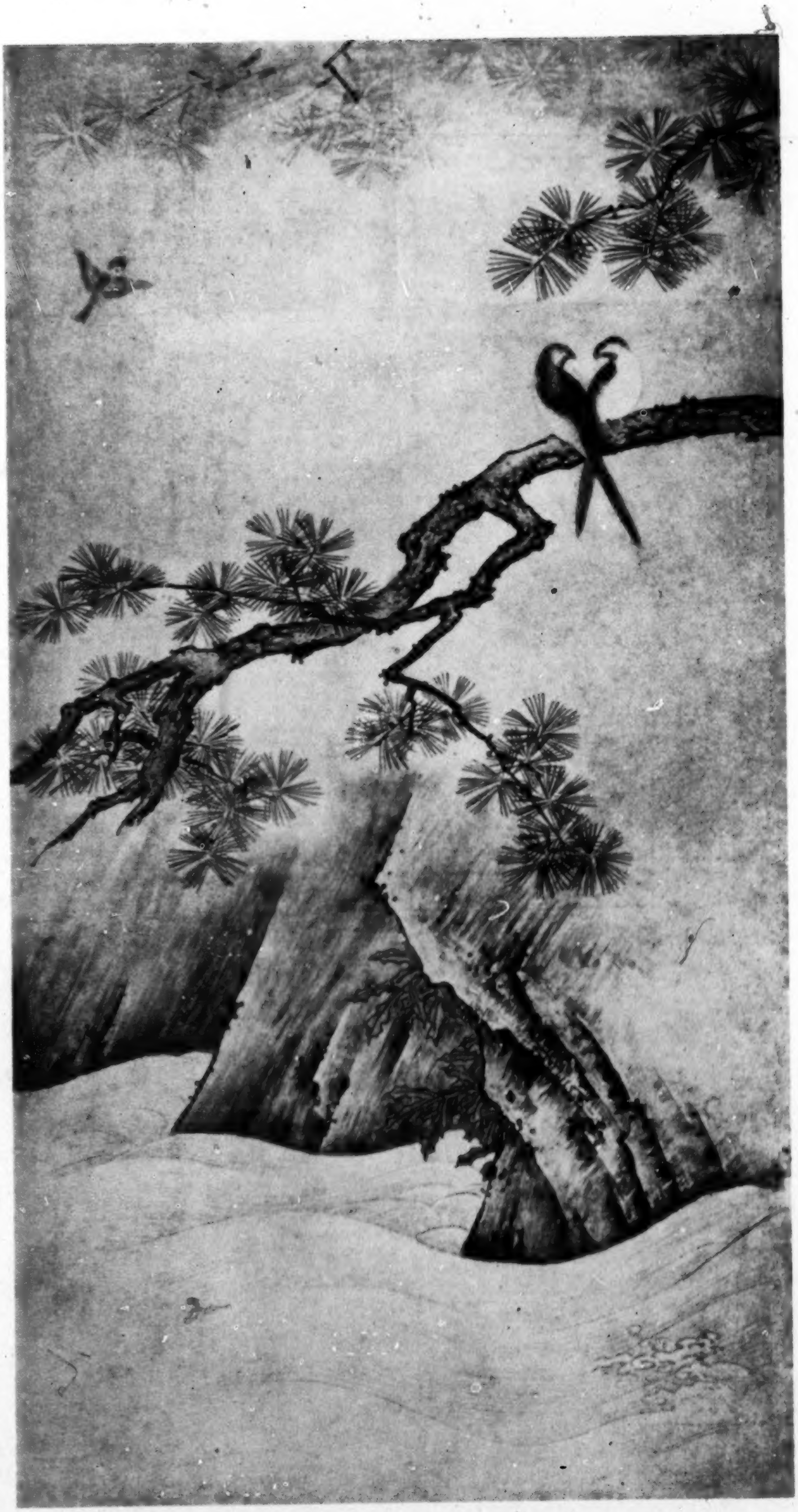
Pl. 46. *Sesshū*. Winter landscape. XVth cent. 18⅛ by 11½ in. (Cat. No. 33)



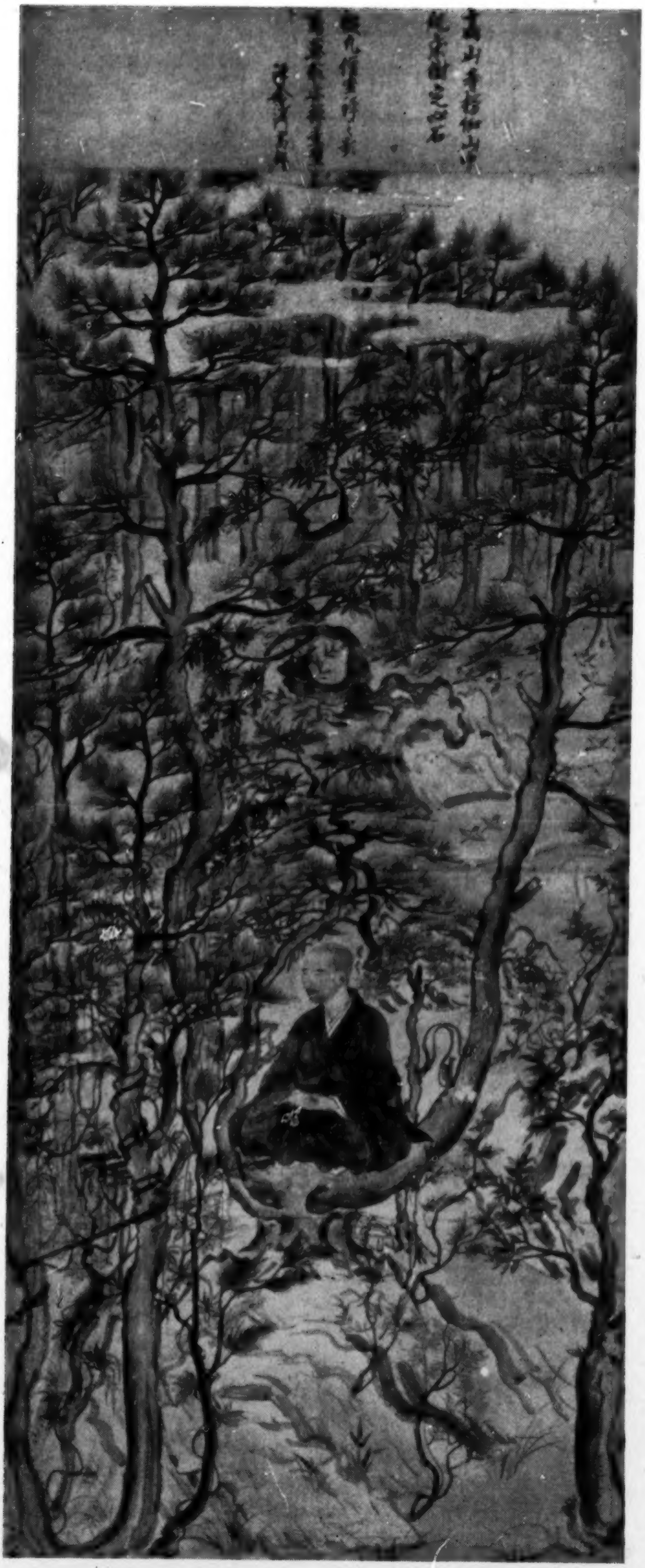
Pl. 47. *Sesson*. The Taoist immortal Ryodōhin. XVIth cent. $46\frac{1}{2}$ by $23\frac{3}{8}$ in. (Cat. No. 37)



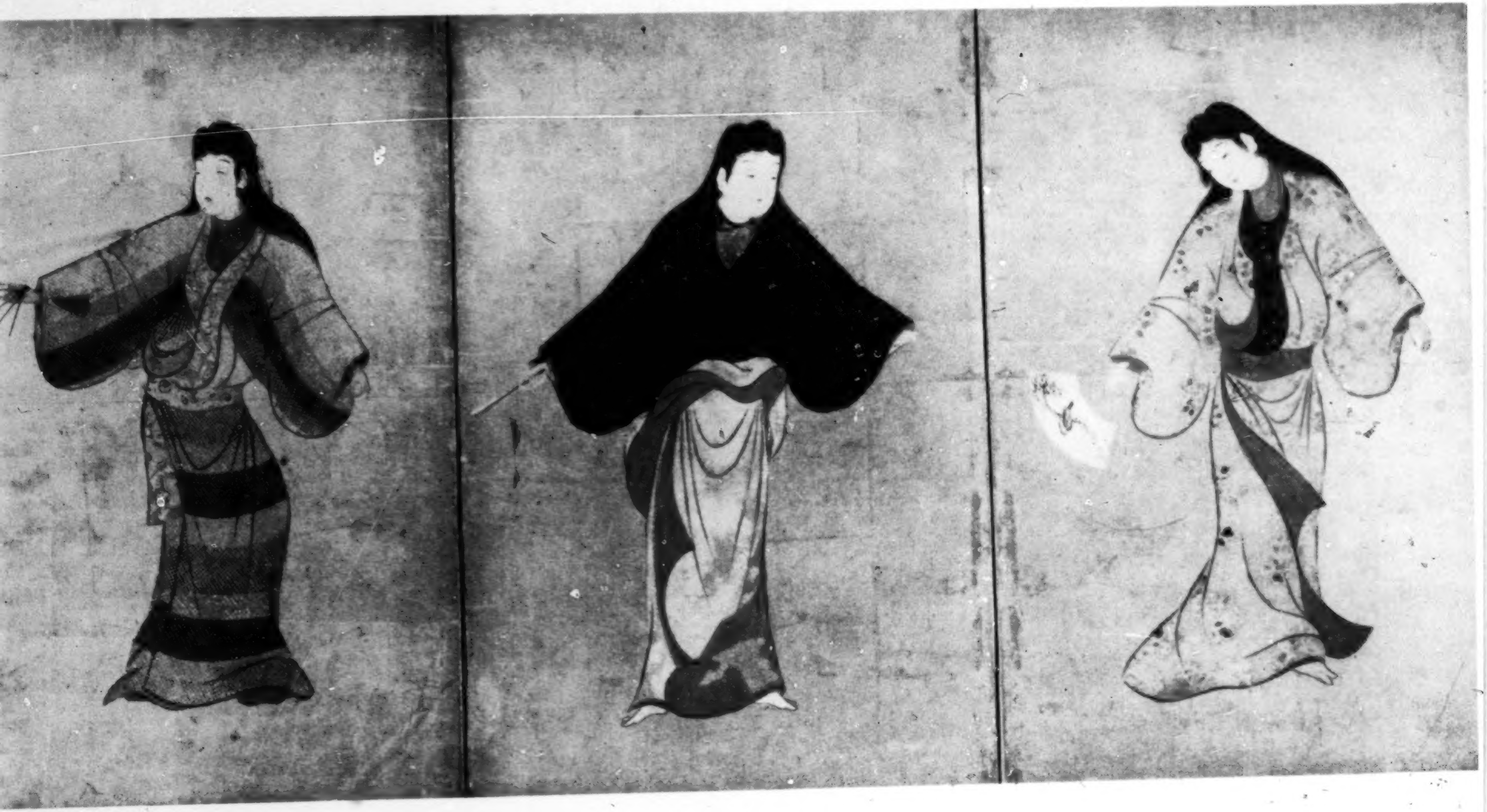
Pl. 48. Attrib. to *Sōami*. Landscapes. (Two of a series of four scrolls.) *c*. 1509.
Height 68⅛ in. (Cat. No. 35)



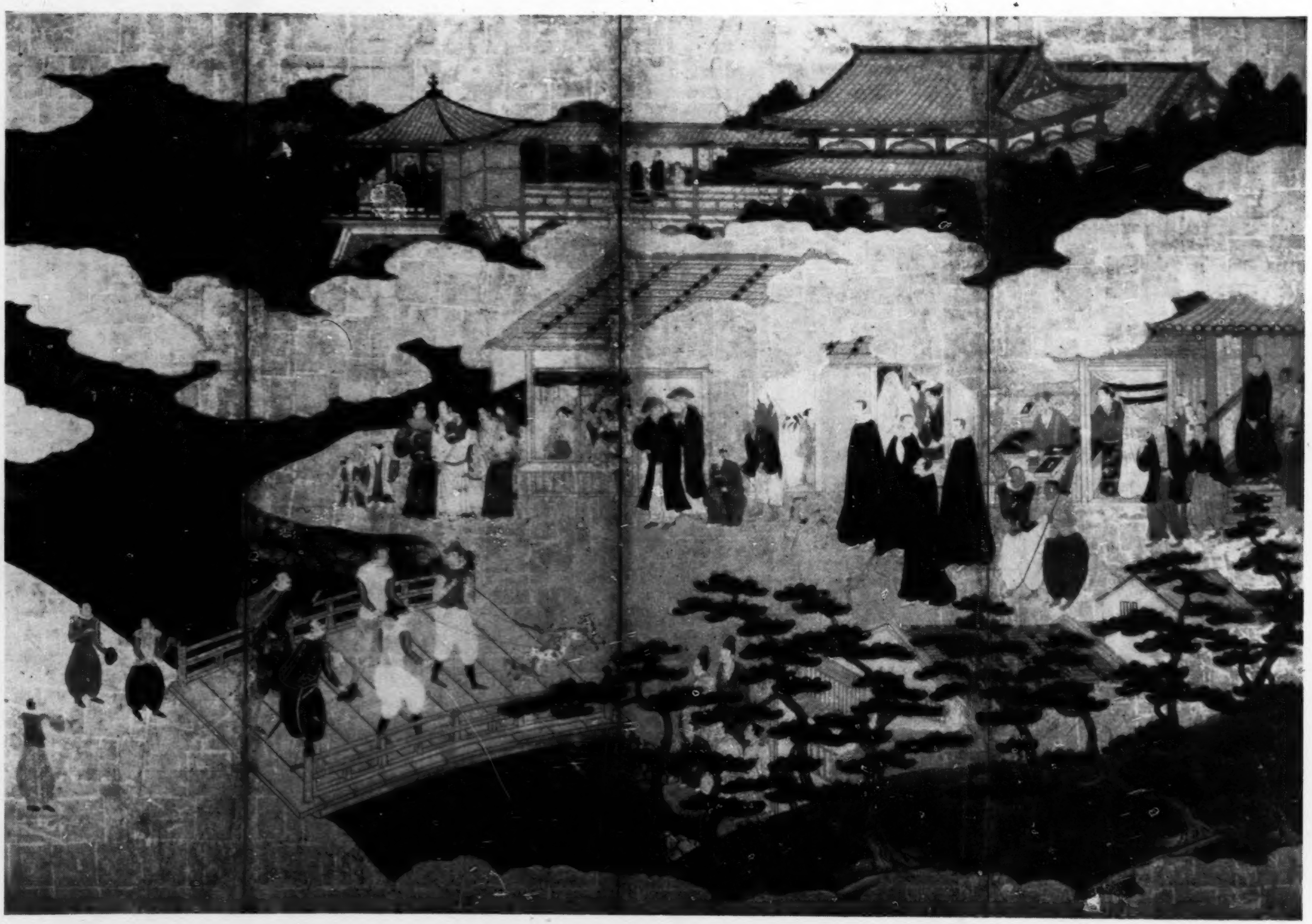
Pl. 49. Attrib. to *Kanō Motonobu*. Trees, flowers and birds. (One of a series of four scrolls.) 1509. 68⅛ by 36 in. (Cat. No. 36)



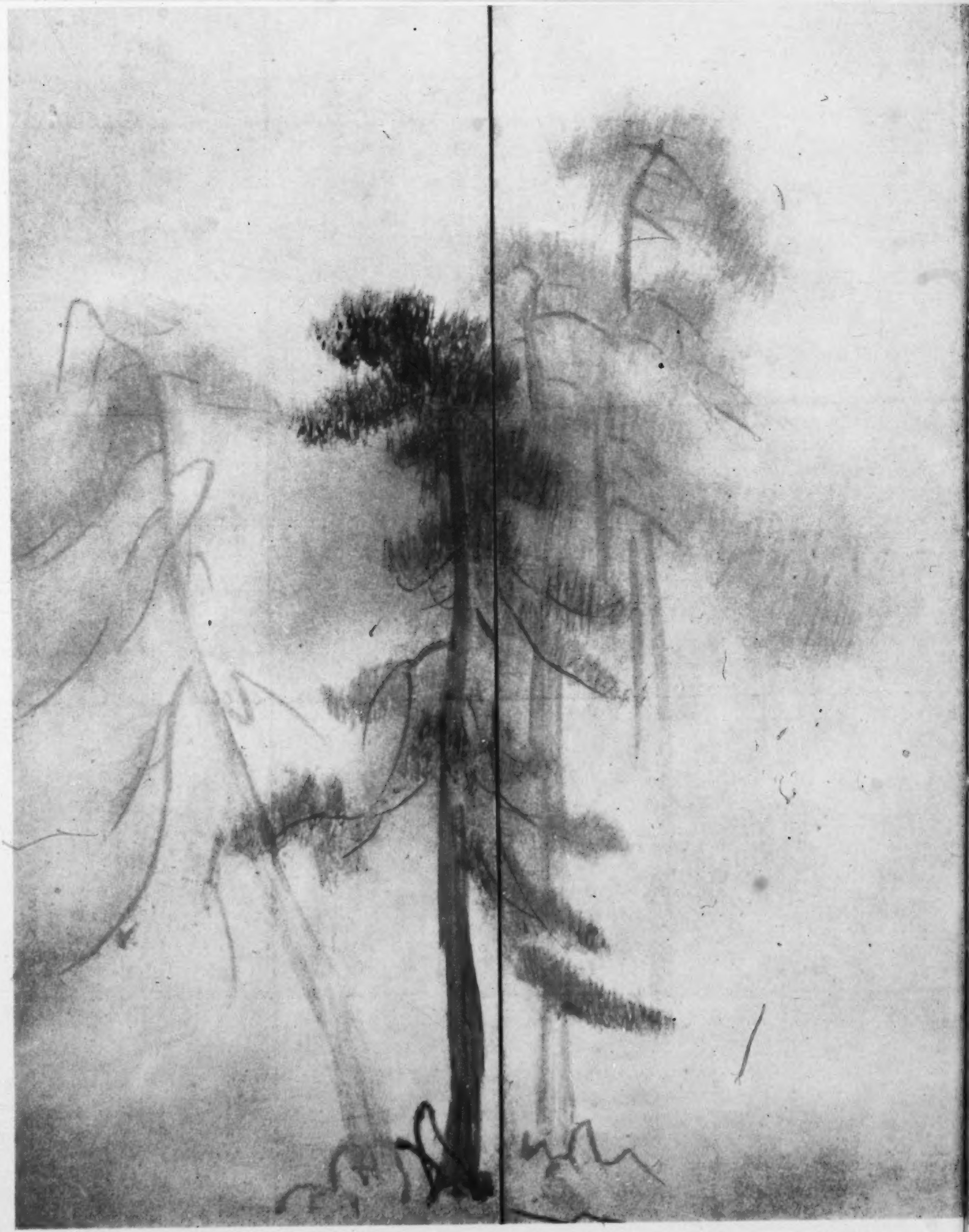
Pl. 50. Attrib. to *Jōnin*. The priest Myō-e. XIIIth cent. $57\frac{1}{2}$ by $23\frac{1}{8}$ in. (Cat. No. 40)



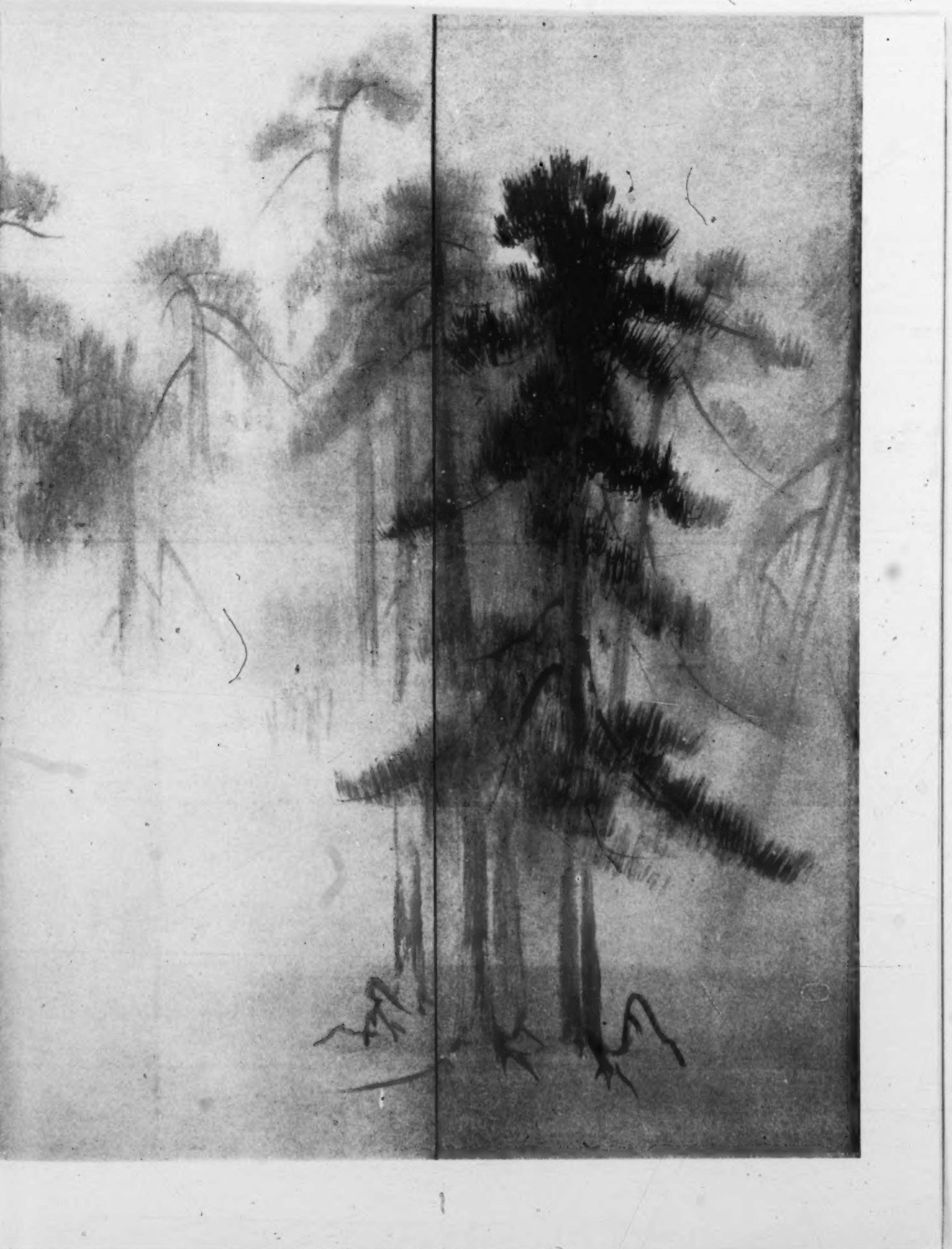
Pl. 51. Dancers. (Three panels from a six-fold screen.) XVIIth cent.
Height 24½ in. (Cat. No. 49)

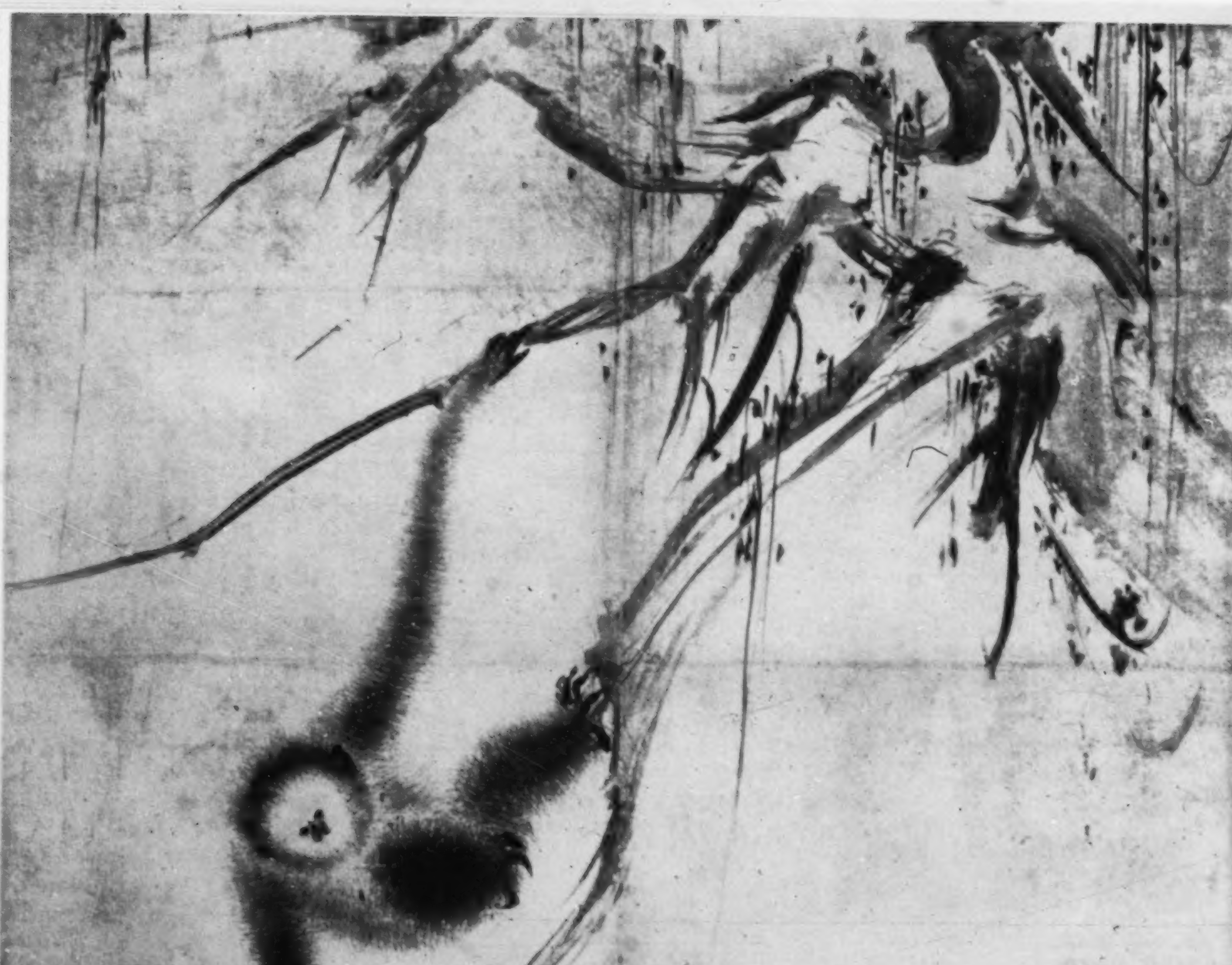


Pl. 52. Europeans in Japan (detail from a pair of screens). XVIIth cent. Height 60$\frac{5}{8}$ in. (Cat. No. 51)

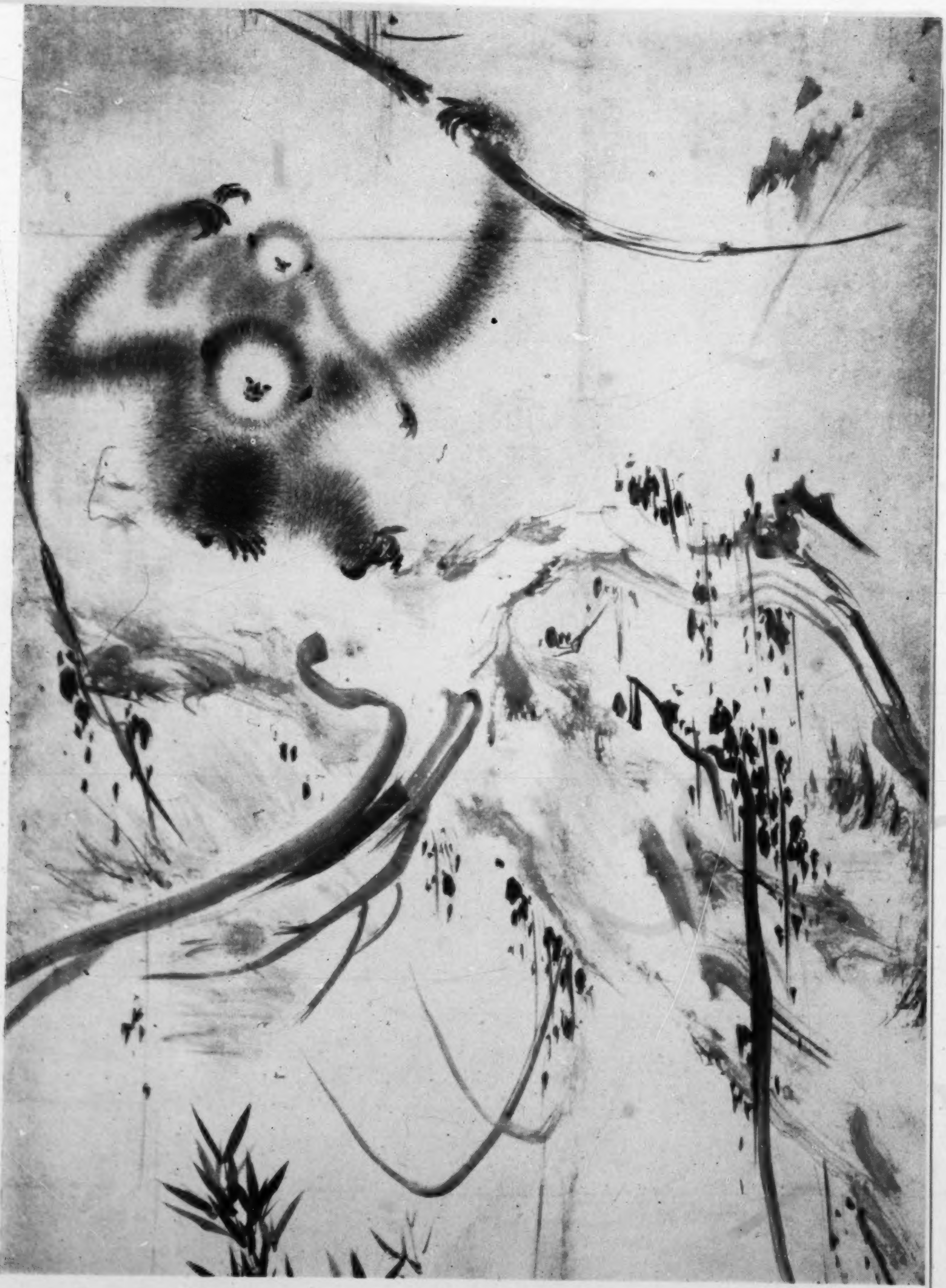


Pls. 53 and 54. *Hasegawa Tōhaku.* Pines (details from a pair of screens). XVIth cent.
Height 61 in. (Cat. No. 46)

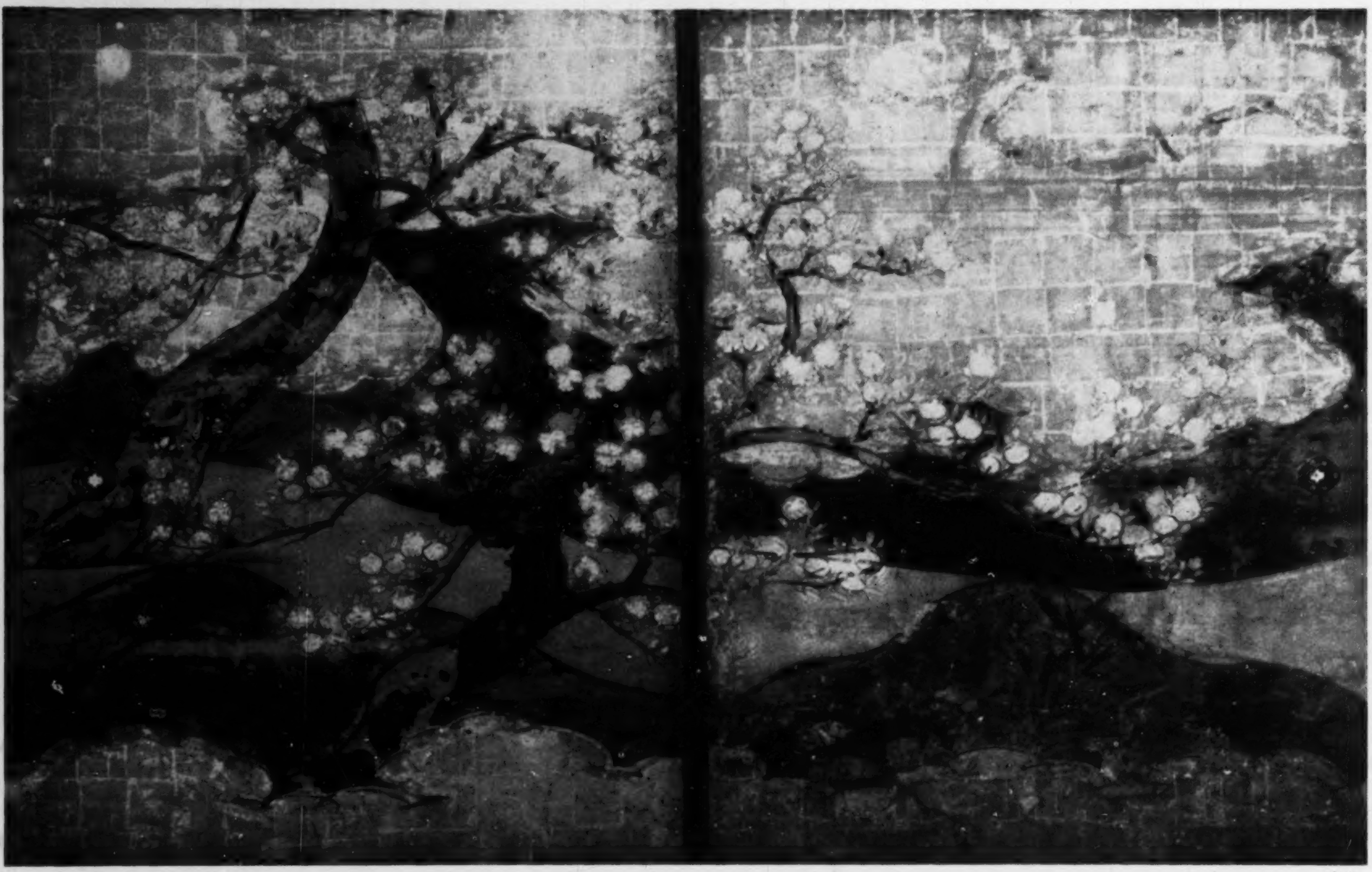




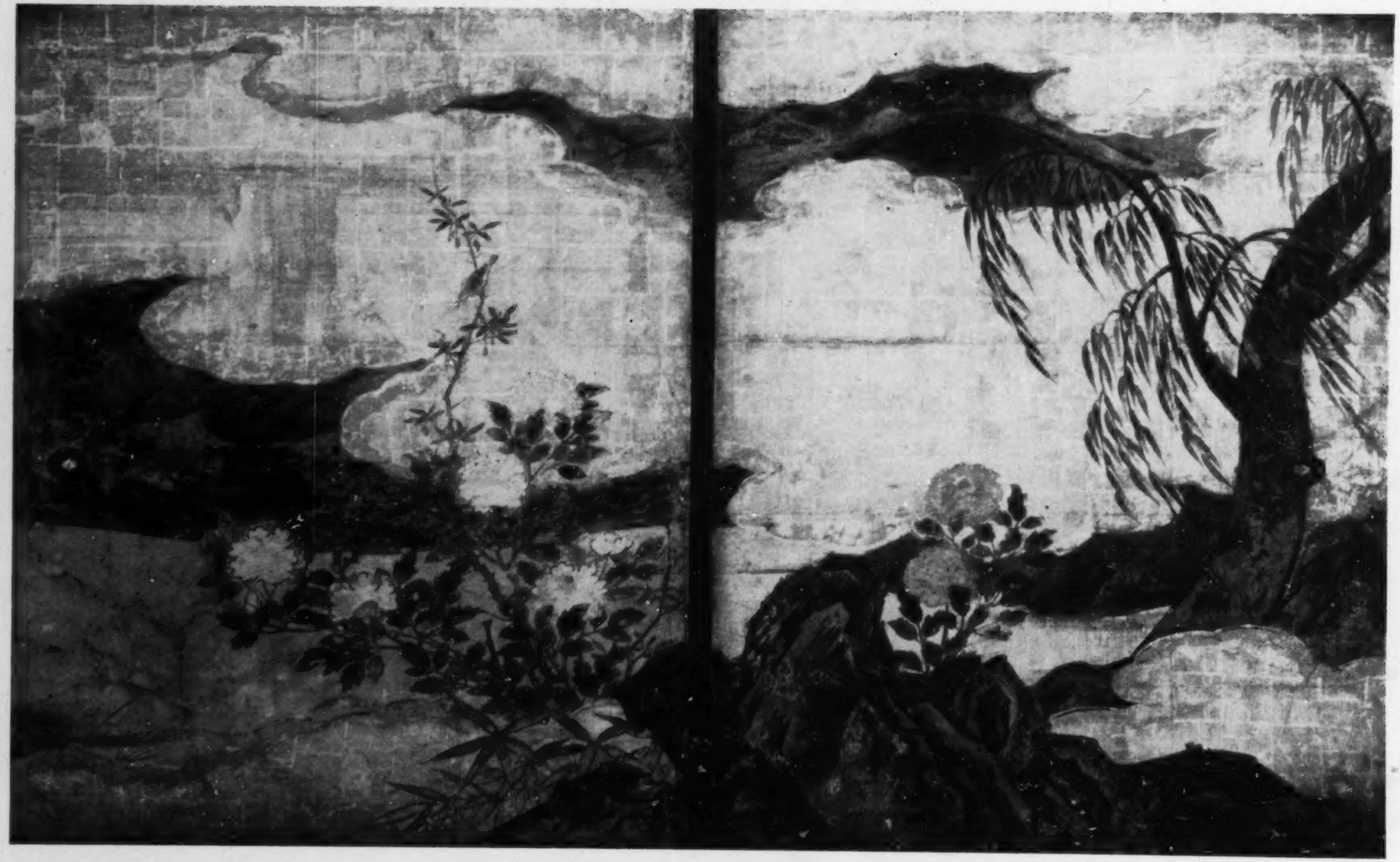
Pl. 55. *Hasegawa Tōhaku*. Monkey (detail). XVIth cent. (Cat. No. 47)



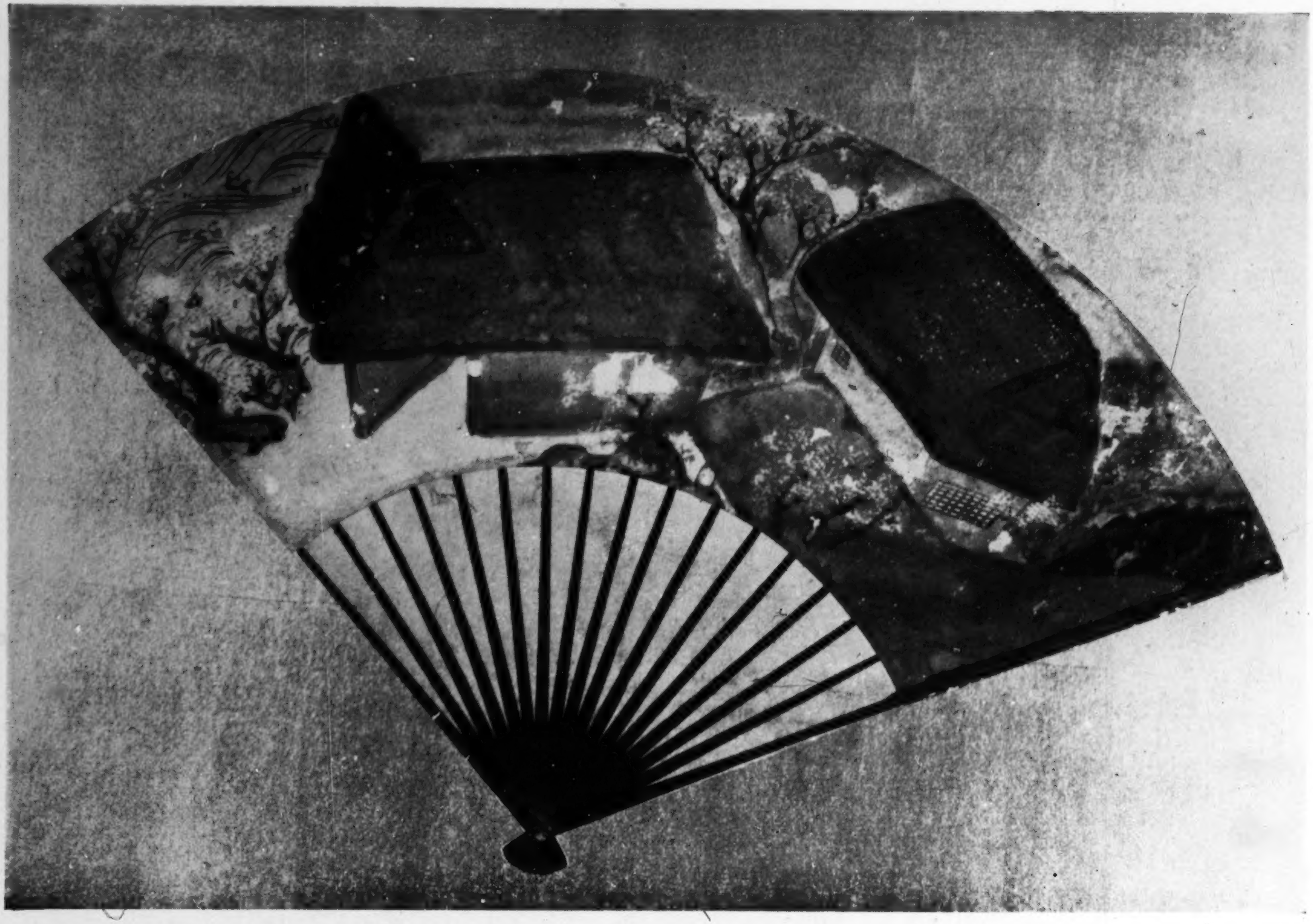
Pl. 56. *Hasegawa Tōhaku*. Monkeys (detail). XVIth cent. (Cat. No. 47)



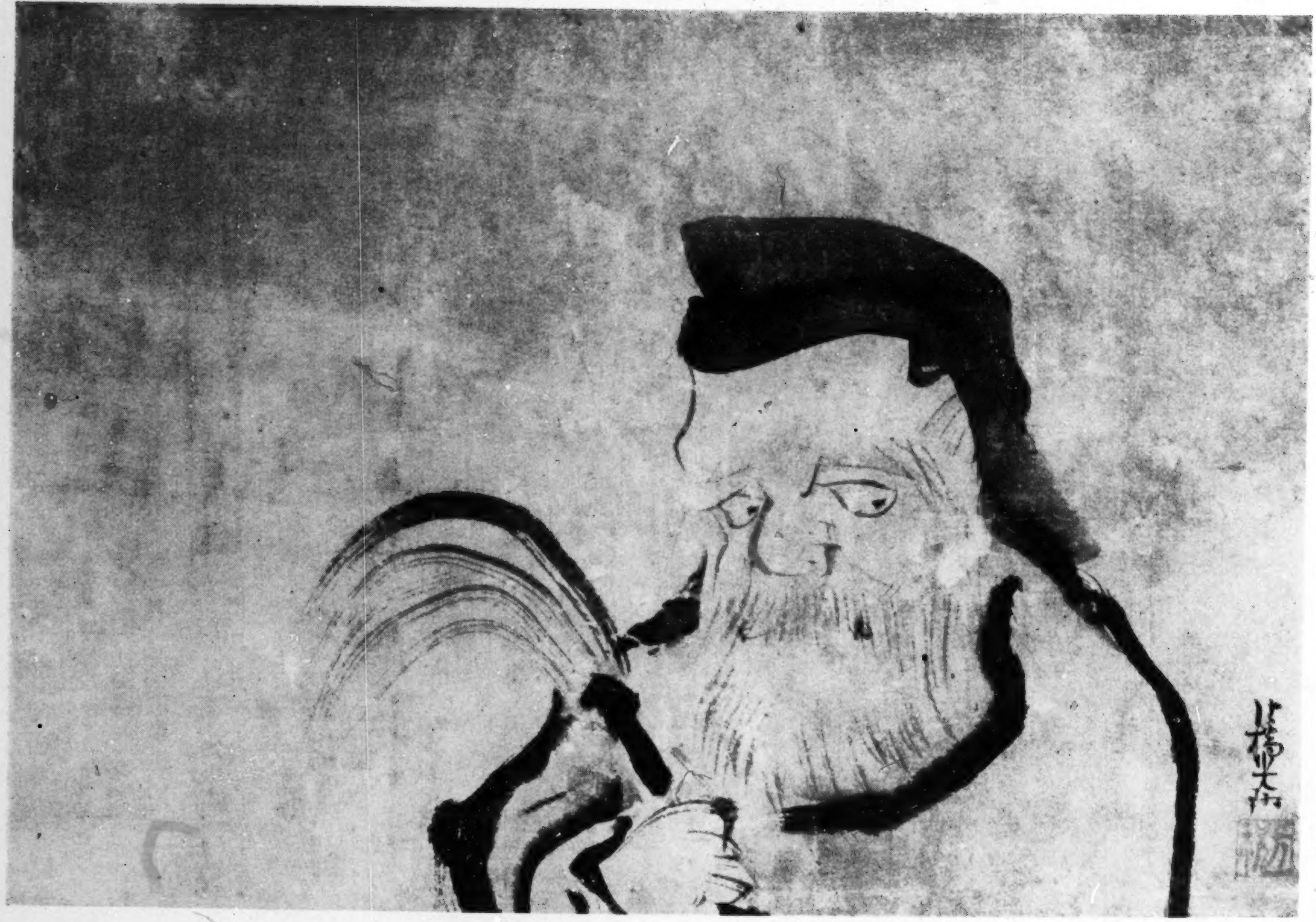
Pl. 57. Flowering cherry. (Two of a set of four sliding doors.) XVIth cent.
Height $69\frac{5}{8}$ in. (Cat. No. 43)



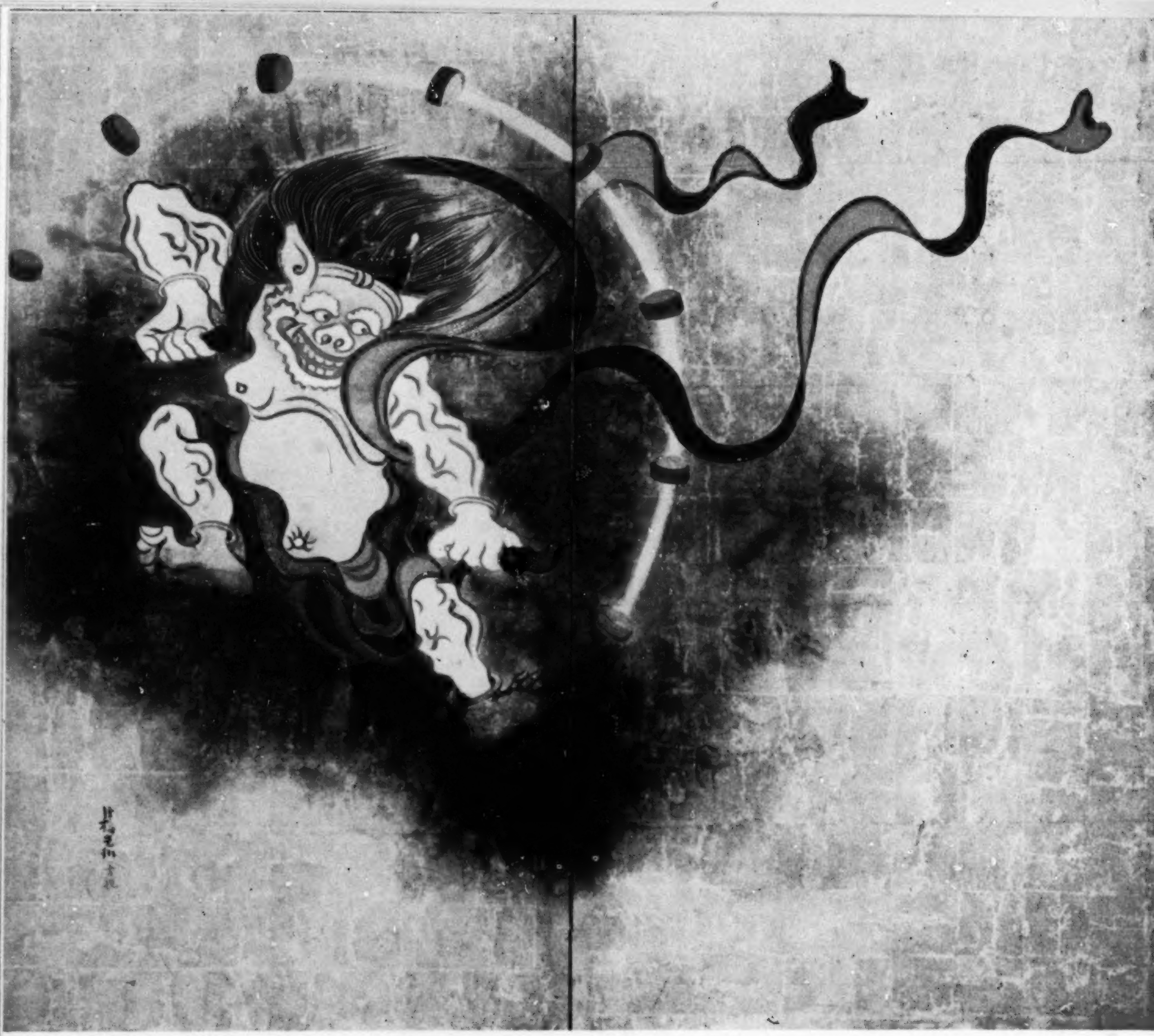
Pl. 58. Willow and tree peonies. (Two of a set of four sliding doors.) XVIth cent.
Height $69\frac{5}{8}$ in. (Cat. No. 43)



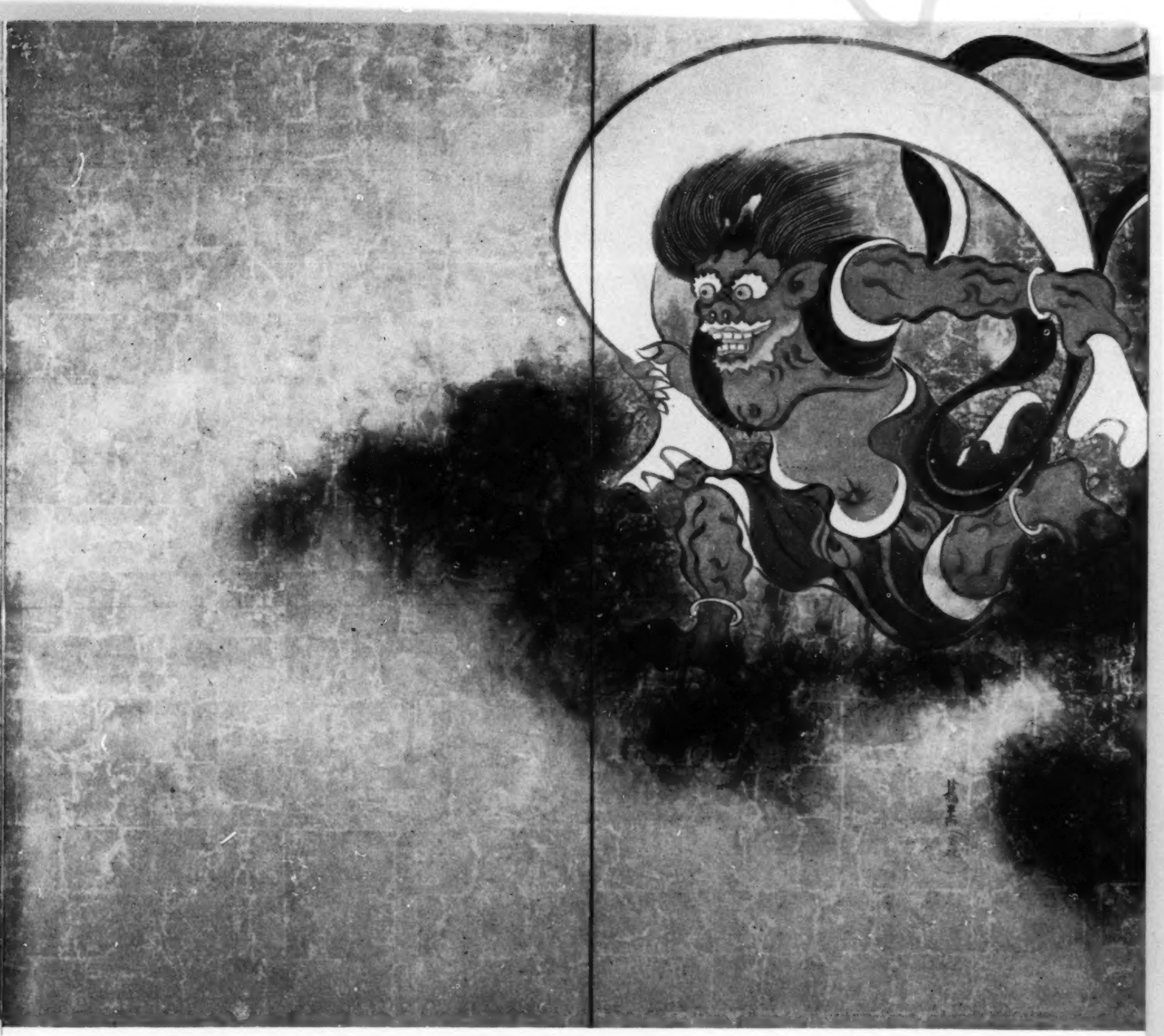
Pl. 59. *Tawaraya Sōtatsu.* Fan. (One of eleven mounted on a screen.) XVIIth cent. (Cat. No. 53)

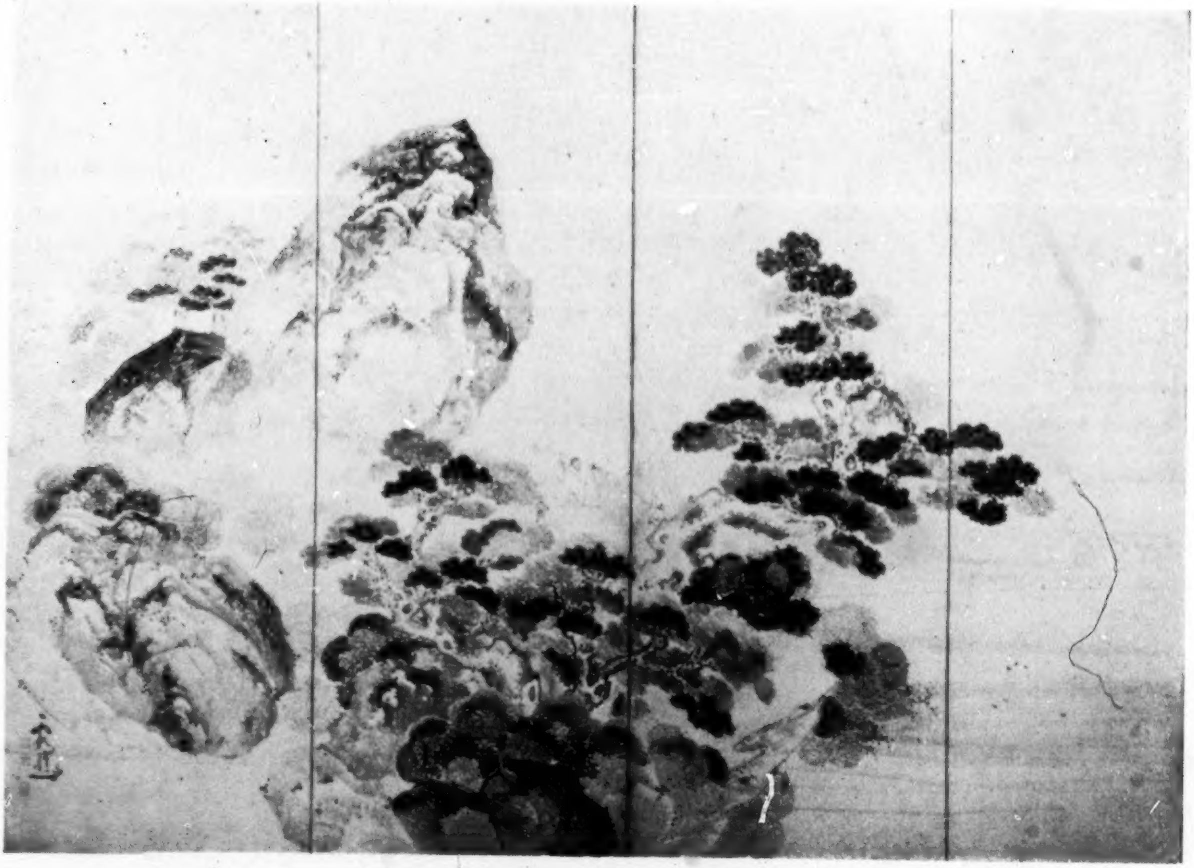


Pl. 60. *Ogata Kōrin.* Yuima. XVIIIth cent. $14\frac{7}{8}$ by $21\frac{1}{2}$ in. (Cat. No. 56)

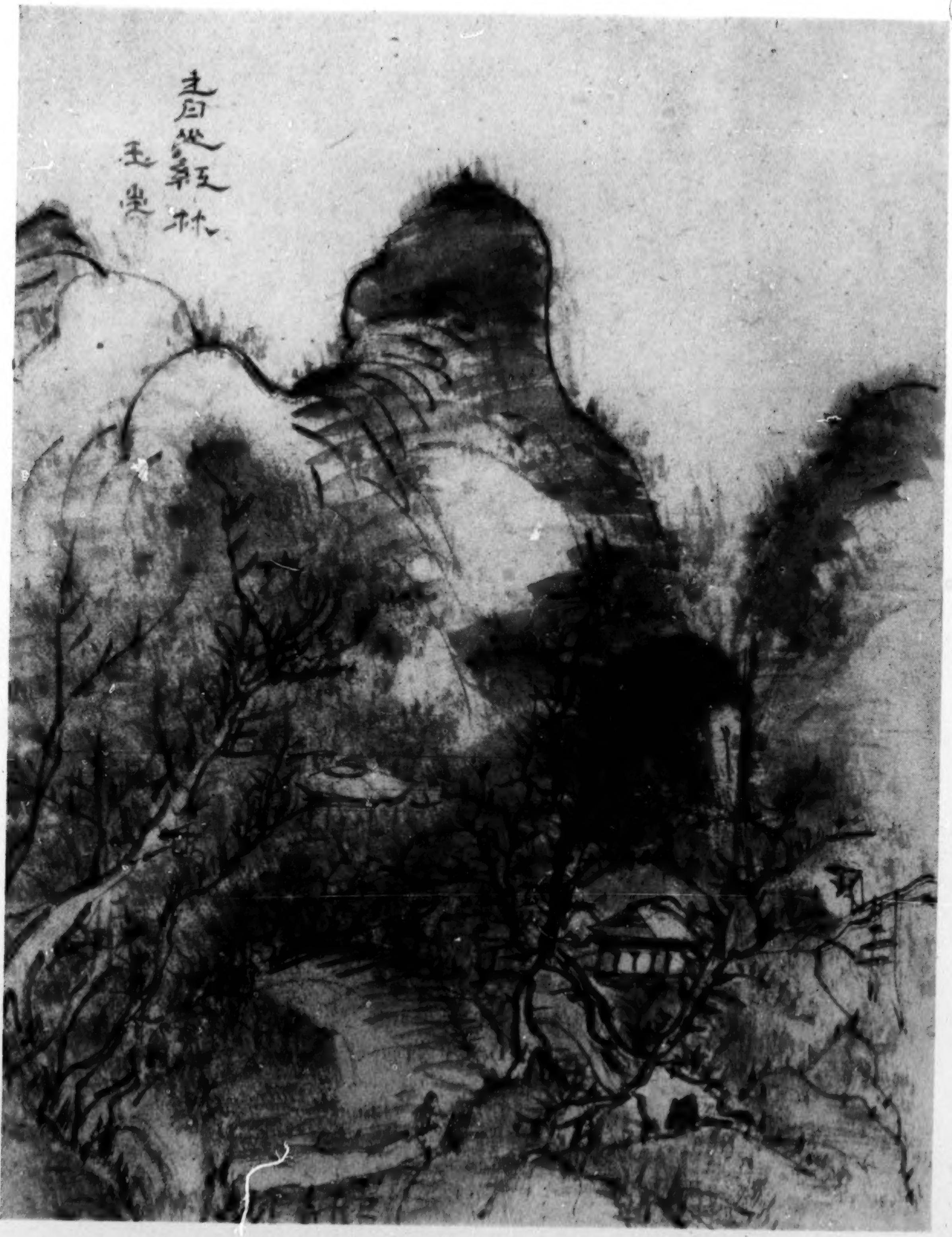


Pls. 61 and 62. *Ogata Kōrin.* Thunder god and Wind god. XVIIIth cent. 64½ by 72½ in. (Cat. No. 55)

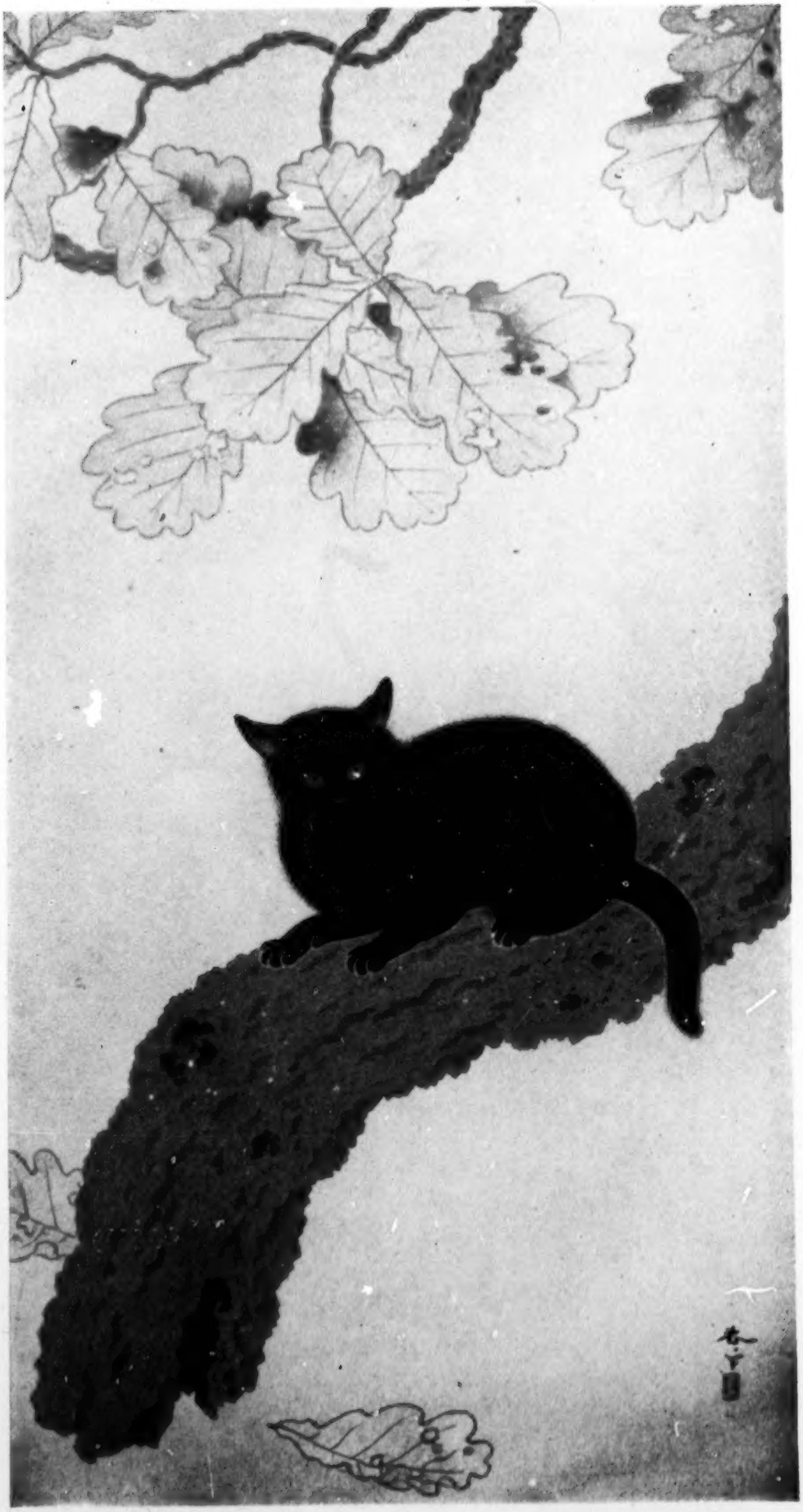




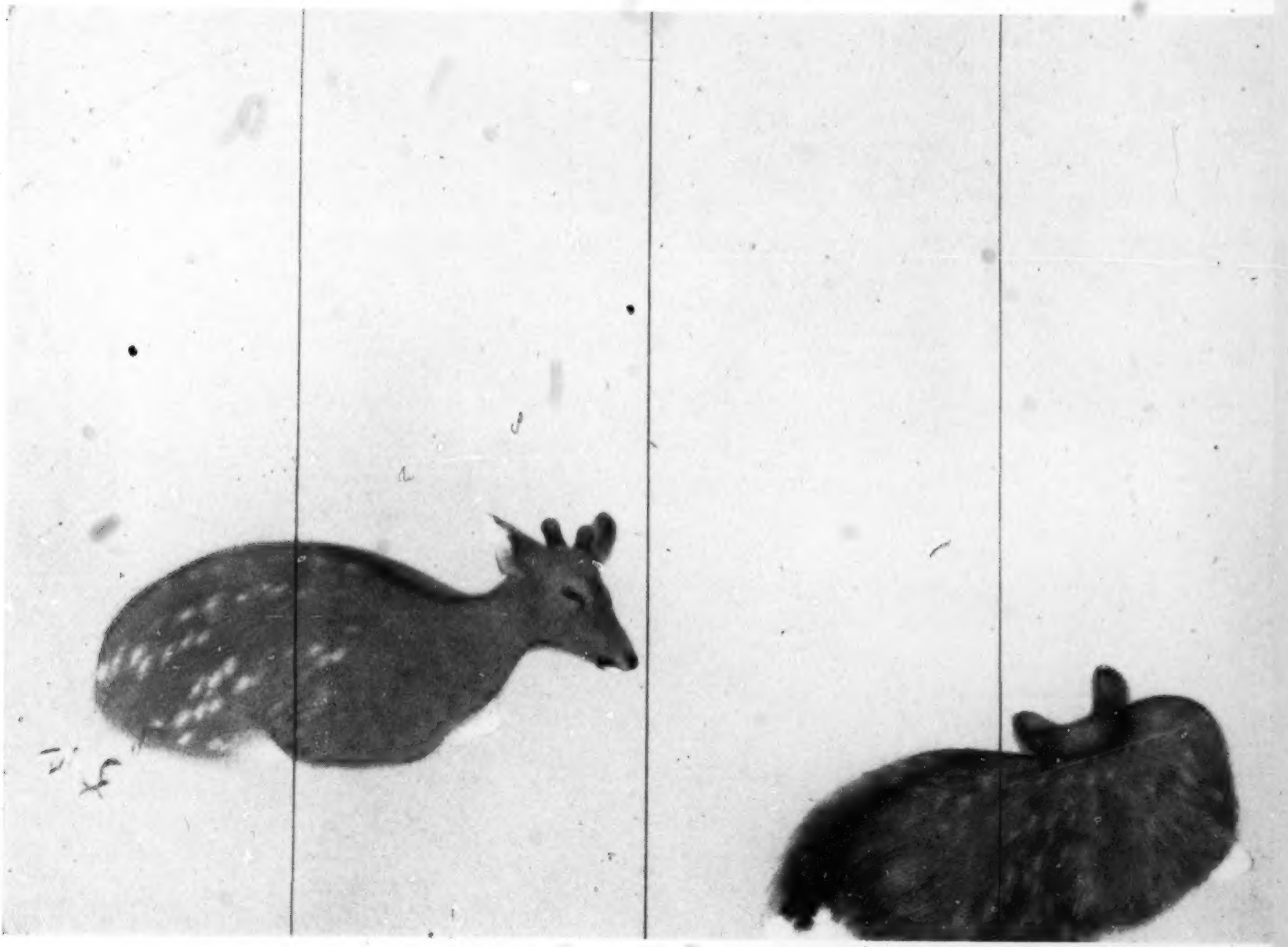
Pl. 63. *Ikeno Taiga.* Rising tide at Ch'ien-T'ang (detail from a screen). XVIIIth cent. Height 65 in. (Cat. No. 57)



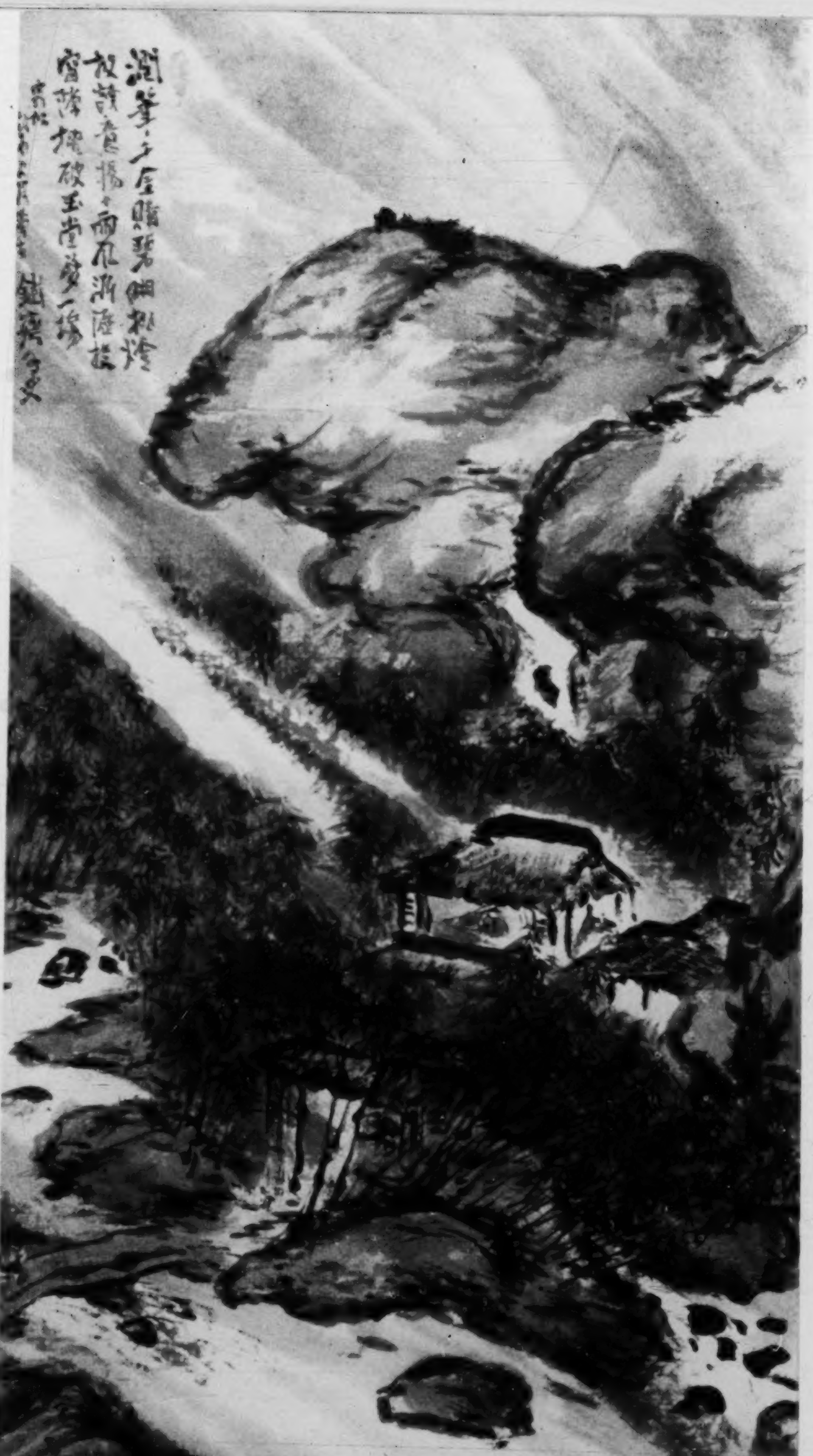
Pl. 64. *Uragami Gyokudō*. Landscape. XIXth cent. 11⅜ by 8¾ in. (Cat. No. 59)



Pl. 65. *Hishida Shunsō.* Black cat. 1910. 59½ by 20⅛ in. (Cat. No. 62)



Pl. 66. *Takeuchi Seihō.* Deer (detail from a pair of screens). 1924. Height 63¾ in.
(Cat. No. 65)



Pl. 67. *Tomioka Tessai.* Mountain house in storm. *c.* 1912. 48⅞ by 23⅝ in. (Cat. No. 63)